

The Illustrated
**LONDON
NEWS**

**PRINCE
WILLIAM
ON HIS
SECOND
BIRTHDAY**

JULY 1984 £1.20

Nicholas Usherwood
PLUGGING THE TREASURE DRAIN

Richard North
BY TRUCK THROUGH EUROPE

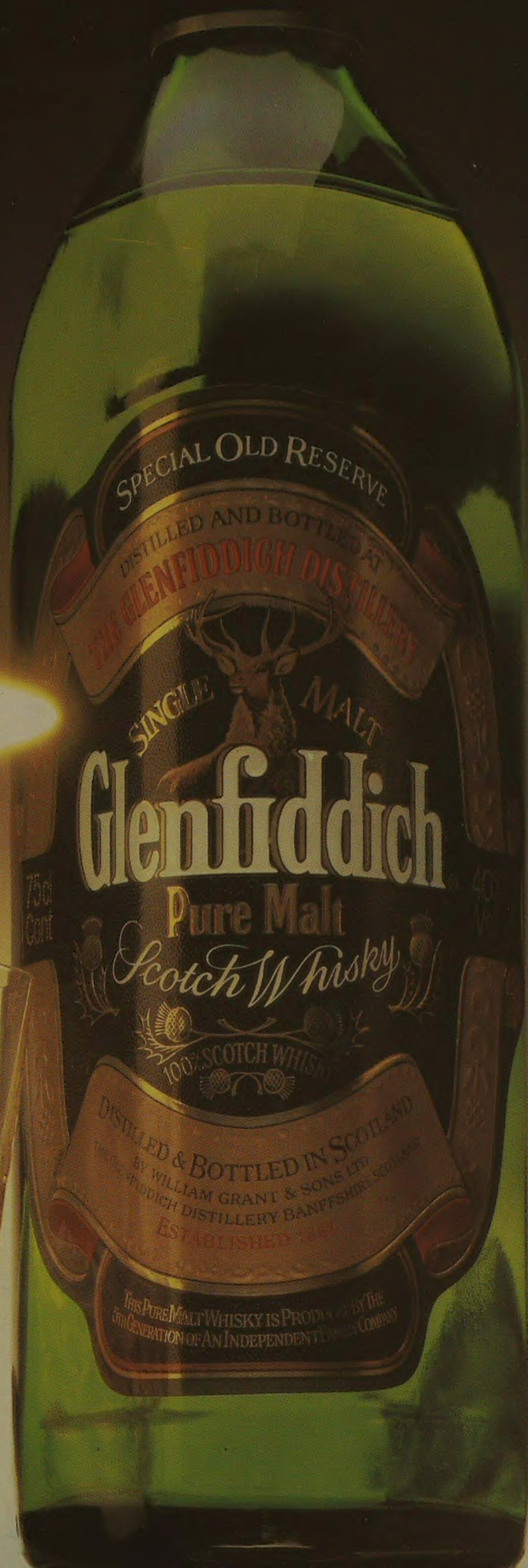
The Counties:
**RICHARD BOOTH'S
HEREFORDSHIRE**

**THE WORLD'S BEST
BUILDINGS: PART THREE**



FULL GUIDE TO WHAT'S ON IN JULY
BRIEFING

The pure malt.



The Illustrated LONDON NEWS

Number 7032 Volume 272 July 1984



THE ILLUSTRATED
LONDON NEWS

Keeping the nation's treasures at home.



By truck across Europe.



Royal redecoration at Wimbledon.

Editor
James Bishop
Deputy Editor
Roger Berthoud
Special Projects Editor
Alex Finer
Production Editor
Margaret Davies
Deputy Production Editor
Philippa Rickard
Features Editor
Ursula Robertshaw
Art Editor
Peter Laws
Art Assistant
Jo Plent
Sub Editor
Joanna Willcox
Archaeology Editor
Ann Birchall
Travel Editor
David Tennant
Circulation Manager
Richard Pitkin
Production Manager
John Webster
Display Advertisement Manager
Sam Everton
Publisher
Robin Levey

© 1984 The Illustrated London News & Sketch Ltd.
World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage.
ISSN number: 0019-2422

Frequency: monthly plus Christmas number. You can make sure of receiving your copy of *The Illustrated London News* each month by placing a firm order with your newsagent or by taking out a personal subscription. Please send orders for subscriptions to:
Subscription Department, 23-29 Emerald Street, London WC1N 3QJ. Telephone 01-404 5531.

USA agents: British Publications Inc, 11-03 46th Avenue, Long Island City, NY 11101, USA. Second class postage paid in New York, NY. Postmaster: Send address corrections to The Illustrated London News, c/o Expeditors of the Printed Word Ltd, 515 Madison Avenue, New York, NY 10022 (US mailing agent).



Prince William on his second birthday 16
Cover photograph by Ed Pritchard.

Encounters 22
Roger Berthoud meets Larry Gostin, general secretary of the National Council for Civil Liberties; clarinettist Thea King; and the fifth Baron Leigh of Stoneleigh Abbey.

Six short-listed for the 1984 Museum of the Year Award 24
Photographs of the museums that have been short-listed for this year's Museum of the Year Award. The Minister for the Arts will announce the winner on July 2.

Trucking through Europe 26
Richard North discovers the pleasures and pitfalls of driving by lorry across the Continent.

Plugging the treasure drain 30
Nicholas Usherwood describes the efforts being made to save the nation's art treasures.

The world's best buildings: Part 3 38
The 30 buildings that received two votes each, and the judges' comments.

Wimbledon's royal rooms 48
Ursula Robertshaw reports on the new members' rooms at the All England Club.

The counties: Herefordshire 49
Richard Booth continues our series on British counties with his personal view of Herefordshire.

London's Theatres by Paul Hogarth 57
3: Duke of York's Theatre
The third in a series of specially commissioned watercolours.

Designers at home 59
José Manser talks to three interior designers about the rooms they live in.

Property: Beside the seaside by Ursula Robertshaw 6
Comment 11
For the record 12
Window on the world 13
Our notebook by Sir Arthur Bryant 21
100 years ago 21
For collectors: Miniature mansion by Ursula Robertshaw 64
Archaeology: Mildred Budny and Dominic Tweddle on the earliest English embroideries 65
Travel: A slow ride through Burma by Liz Hulme 68
Money: David Phillips on the meaning of exchange rates 69
Motoring: Stuart Marshall on a revolutionary tyre 72
Wine: The whites advance by Peta Fordham 74
The sky at night: Building up the universe by Patrick Moore 75
Books: Reviews by Robert Blake, Harriet Waugh and others 76
Chess: John Nunn on a crucial moment 78
Bridge: A matter of flair by Jack Marx 79

BRIEFING

Everything you need to know about entertainments and events in and around London: Calendar of the month's highlights (81), Theatre (82), Cinema (84), Classical Music (86), Popular Music (87), Opera (88), Ballet (89), Sport (90), London Miscellany (91), Museums (92), Art (93), Shops (94), Hotels (95), Restaurants (96), Out of Town (98).

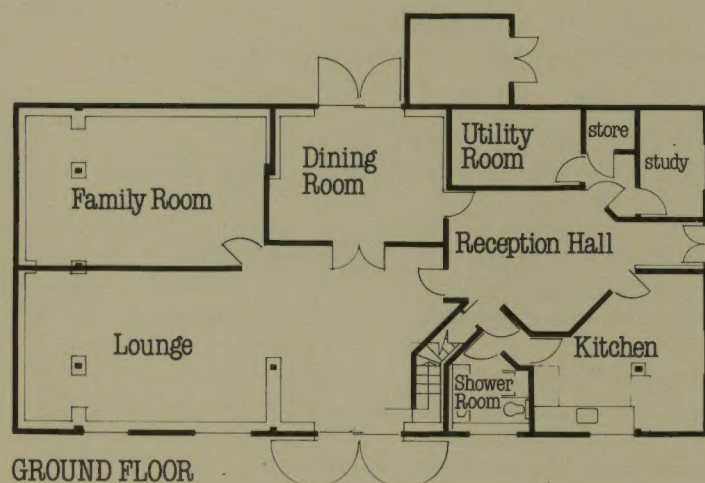
Elm House, 10-16 Elm Street, London WC1X 0BP. Telephone 01-278 2345

A SUPERIOR CONVERTED KENTISH BARN



Situated in a delightful rural farmland setting with excellent road and rail links to London and the Channel Ports. This Tithe Barn has been creatively converted to provide modern spacious accommodation whilst maintaining its traditional oak-beamed character.

Facilities include full central heating, double glazing and main drainage. The $\frac{3}{4}$ acre plot incorporates an outbuilding suitable for use as a swimming pool and/or extensive garaging or conversion to stables, and commands unspoilt views across Kentish farmland.

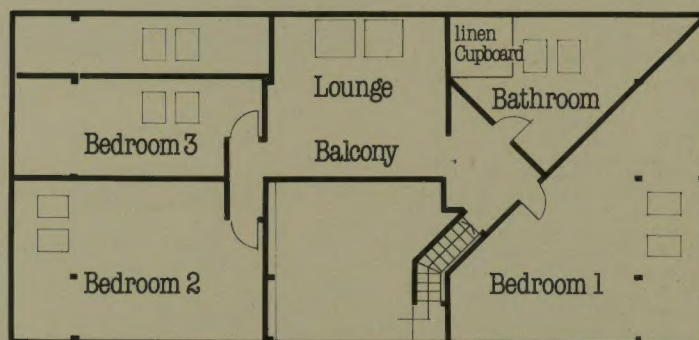


Ground Floor Accommodation:

Reception hall; fully fitted solid oak kitchen/Breakfast room with Zanussi electric convector oven, hob and fridge; Toilet/Shower room with outer cloakroom; study; store; Utility room with h/c water; 34ft galleried and pillared lounge with double patio doors leading to front gardens; Dining Room—double patio doors leading to rear gardens; 22ft family/sitting room and an external boiler/garden store.

First Floor Accommodation:

British Columbian Pine Staircase and balcony provide access to first floor music/lounge area overlooking ground floor and leading to the three spacious bedrooms, and fully fitted and tiled bathroom with mink suite which includes bidet, and large airing cupboard off. All upstairs rooms have attractive skylights and a wealth of oak beams.



OFFERS INVITED IN THE REGION OF £90,000.00

For further details of this private sale and appointment to view contact R. Johnson, The Barn, Little Bossington Farm, Bossington Road, Adisham, Nr. Canterbury, Kent CTB 3LN. (0227) 720 663.

TO FULLY APPRECIATE THE QUALITY OF THIS EXTENSIVE FAMILY HOME A PERSONAL VIEWING IS NECESSARY.

GEORGE KNIGHT —& PARTNERS— The Letting Agents



KENSINGTON W8. This superb semi-detached house has been the subject of total renovation and provides a home for the most fastidious of tenants. Available immediately for six months initially, it has four bedrooms (Master suite comprising bedroom, dressing room and bathroom with sunken bath, jacuzzi and shower unit), two further bathrooms, a 38ft living room, dining room, fully equipped kitchen/breakfast room, playroom and utility room. All the rooms are of larger than average size and the house has the benefit of a garden and garage. £700 a week to a company tenant.



ST JOHNS WOOD NW8. A recently modernised town house located at the end of a small terrace, in a quiet cul de sac, midway between Swiss Cottage and St Johns Wood. Particularly sunny in its aspect, it comprises two good sized double bedrooms, single bedroom, two bathrooms (one en suite), south facing living room, dining room opening via archway to the hall, kitchen/breakfast room with all appliances, and guest WC. There is a quiet and sunny rear garden and a large single garage. Available at the end of August for two or three years to a company tenant at £425 a week.



KENSINGTON W8. To be let fully or partly furnished, this modern and bright town house has been completely redecorated and recarpeted throughout to provide an easily manageable home. It has four double bedrooms, a single bedroom/study, two bathrooms (one en suite), good sized living room, dining room, kitchen/breakfast room and garage. It is available immediately for two/three years to a company tenant at an initial rent of £600 a week.



ST JOHNS WOOD NW8. Richly grained wood has been used to great effect in the two principal rooms of this second floor flat, which is located a short walk from the facilities of Swiss Cottage. Recently redecorated and recarpeted, it has a large 'L' shaped living/dining room which opens out to a covered balcony, two double bedrooms, single bedroom, bathroom and well equipped kitchen with all appliances. There is off street parking and a porter. Available immediately for a year initially at £300 a week. A company tenancy is required.

These are four of the many fine properties that we are able to offer for rental in London. We are constantly seeking properties similar to these, particularly in districts such as Hampstead, St Johns Wood, Regents Park, Knightsbridge, Chelsea, Holland Park, Richmond and Wimbledon, for many of the International corporations and Banks with whom we have been dealing during our 25 years of business. If you are thinking of letting your property contact one of our two offices specialising solely with residential lettings at:

Central and SW London: 155-157 Knightsbridge SW1. 01 589 2133

All other districts: 9 Heath Street, NW3. 01 794 1125

Overseas Sales—Specifically the sale and acquisition of all types of property in Portugal:

3a Wimpole Street, W1. 01 637 7026

TELEX: 25480 EQUES G



Traditional country cottages are no longer a thing of the past.

If you've ever dreamed of owning a traditional nineteenth century home in the heart of the West Country, we may have just built exactly what you've been looking for.

Our Country Homes and Cottages might be new but catch a glimpse of one and you could be forgiven for thinking it's been there a hundred years. And by using local building materials and traditional architectural techniques we have been able to reflect the character of Wiltshire and Somerset down to the finest detail. We have also integrated all the features of a modern home in such a way that none of the charm has been lost.

So whether you want to live in the country permanently or you just like the idea of a cosy weekend retreat, ring Liz Grundy on Chipping Sodbury (0454) 321671 to find out more details.

SPENCERS

Spencer House, High Street, Chipping Sodbury, Bristol BS17 6AH Tel: 0454 321671



YOUR OWN APARTMENT IN AN HISTORIC COUNTRY MANSION

Our Association owns nine historic country houses in the South of England which have been restored and converted into unfurnished apartments of varying sizes for people who recognise the value of independent living in gracious and beautiful surroundings.

The houses are administered along the lines of residential country hotels with all meals and services provided.

If you would like to be associated with our work either as a resident or a member write or telephone for our illustrated brochure.



Mutual Households Association Ltd.
(A70), 41 Kingsway, London WC2B 6UB
or telephone 01-836 1624

PROPERTY

Beside the seaside

by Ursula Robertshaw

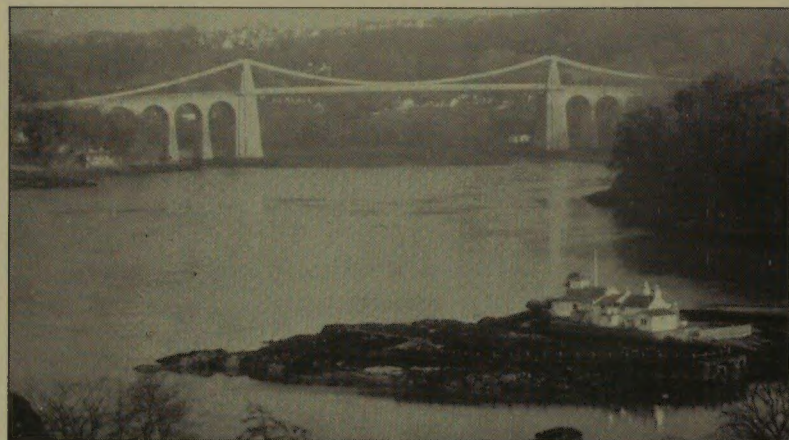
At this time of year the thoughts of many turn yearningly to crashing breakers and sand between the toes. Indeed some of our island race are not completely happy far from the ocean and if they cannot devise means to spend their working life near the sea-side, they hasten to find somewhere as a second home or a retirement sanctuary which has the tang of ozone and is in earshot of seagulls.

Fox & Sons have a spectacular property on offer at Sidmouth, in Devon. The Beacon, built around 1820 and listed Grade II is thatched, somewhat *cottage ornée* in style and superbly sited on the cliff edge with its own access to the beach. The main living quarters comprise three bedrooms, two bathrooms, two reception rooms, study, conservatory and usual offices. There is a two-bedroomed staff flat on the lower ground floor, and another, "granny", flat—also two-bedroomed—on the second floor. The latter could easily be reunited with the main house by opening up two sealed doors. There is a large garage and a two-level garden. Offers in excess of £170,000 for the freehold to Fox's Sidmouth office (03955 77077).

A property complete with its own island is on offer 3 miles from Bangor

on the Menai Straits, between the Menai and Britannia bridges. Ynys Gorad Goch lies between two fishing weirs and dates from the 16th century, when it was leased to Bishop Hughes in 1590. The house, of whitewashed stone and slate, has three reception rooms—one of them the Bishop's Parlour—four bedrooms, bathroom and kitchen with useful outside buildings, one of which is a smoke tower. Ynys Gorad Goch is a unique paradise for bird-watchers and fishermen—the island has been designated a site of special scientific interest to natural historians. Knight Frank & Rutley (0743 241181) seek offers in excess of £100,000 for the freehold.

Those with energy to spare might consider South House Farm, near Maldon in Essex. This early 19th-century farmhouse belonging to the National Trust is being offered through Strutt & Parker (0245 84684) on a 60-year repairing lease. The Trust owns the surrounding land and Northey Island, about ½ mile away. The house stands in about ½ acre and is in need of renovation. There are three major reception rooms, a large kitchen/breakfast room, six bedrooms and a bathroom. The tenant would be required to submit plans to the Trust and carry out renovations within two years. Offers in the region of £10,000 are being considered ●



Top, aerial view of Ynys Gorad Goch, with the Menai Bridge in the background. Above, The Beacon, Sidmouth, Devon, dates from about 1820 and is listed Grade II.

SUPERKINGS



BEYOND THE KING SIZE



JPSK 19J

LOW TO MIDDLE TAR Manufacturer's Estimate.

DANGER: Government Health WARNING:

CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

"It wasn't just the extra space
that half-persuaded me to keep
Herr Doktor Bauer waiting."

"Herr Doktor Bauer had come off the
fence. The contract was ready for signing
...in Dusseldorf. Next morning without fail.



Air Canada had the first flight out
from Heathrow. 'Things are looking up on
European flights', I thought to myself as I
settled back in the armchair comfort of
the wide-bodied L-1011's Intercontinental
Executive Class cabin.

The cabin attendants started to serve
a proper hot breakfast and I cursed the

impulse that led me to grab a bacon
sandwich at the Motorway Service area.

We landed, spot on time, and a cabin
attendant started the announcement
about staying in our seats until the plane
had reached the terminal.

She needn't have bothered. I was in
no hurry to leave...until I remembered
Herr Doktor Bauer's views on punctuality."

Air Canada flies to Dusseldorf 8 times
a week and is first out most business days.
Less surprisingly, Air Canada flies to
Canada every day of the year. It flies to no
less than 8 Canadian cities from Heathrow
and 2 from Prestwick...no other airline
flies to so many cities in Canada so often.
It's Britain's best service to Canada.

For complete details of Air Canada's
schedules and Intercontinental First and
Executive Class services contact your
travel agent or ring Air Canada direct on:

01-759 2636
021-643 9807
041-332 1511



Flights so good, you won't want to get off.



The legend that whispers luxury.



No other car reflects your success like a Jaguar.

No other Jaguar establishes your standing like the Jaguar Sovereign.

It is a car without equal, a unique combination of effortless performance and absolute luxury.

For most, the Jaguar Sovereign will be an experience only to be imagined.

For the privileged, it will be an experience to be savoured and often repeated.

Behind the wheel of a Jaguar Sovereign you can settle in the seclusion of quiet, restful elegance.

Cossetted by the richness of fine quality leather hides, burr walnut veneers, deep-pile carpeting, air-conditioning and a range of standard appointments that, on any other car in its class, would read like an expensive list of optional extras.

Reassured by the Jaguar Sovereign's legendary road holding, smoothness of ride and, not least, its outstanding value for money.

Jaguar Sovereign 4.2 £18,995.00.

Jaguar Sovereign H.E. £21,995.00.

Prices, based upon manufacturer's RRP and correct at time of going to press, include seat belts, car tax and VAT. (Delivery, road tax and number plates extra.)

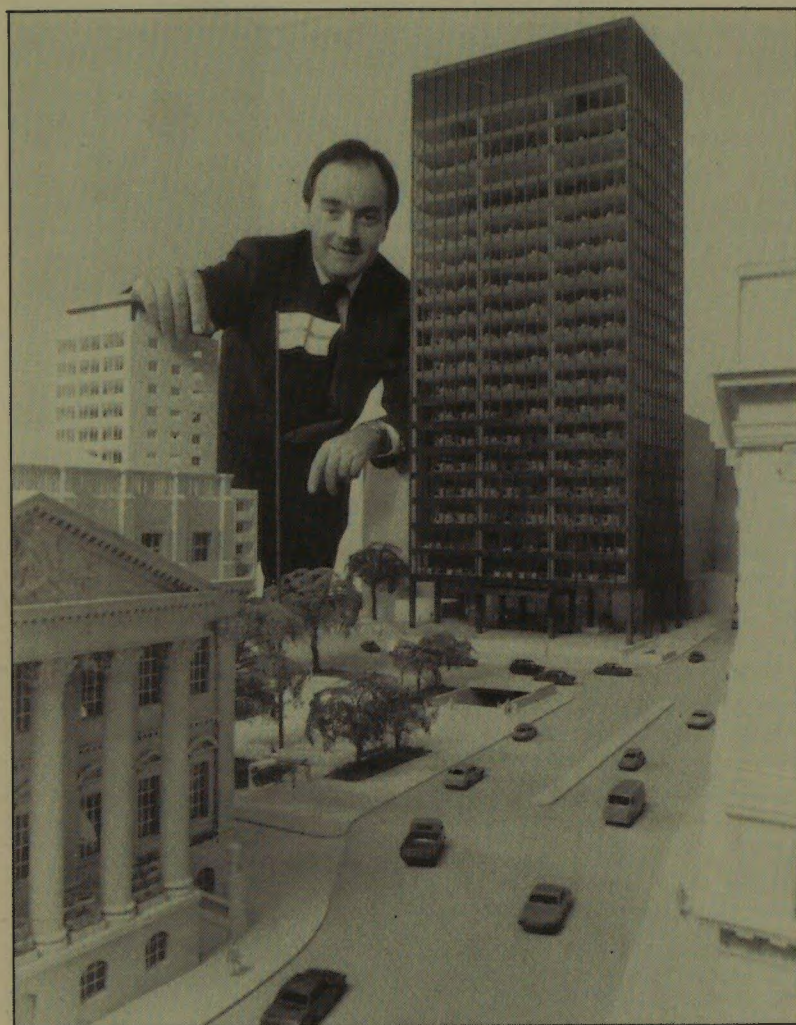


JAGUAR
JAGUAR CARS, COVENTRY, ENGLAND

SOVEREIGN The legend grows

THE 1984 SALOONS: JAGUAR SOVEREIGN 4.2 & SOVEREIGN H.E.

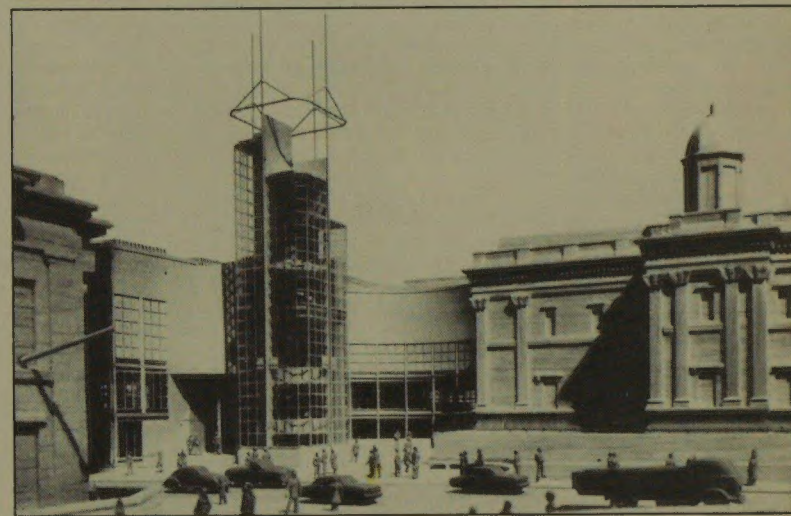
The Prince and the carbuncle



THE TIMES



RICHARD DAVIES



People with no knowledge of bees meddle with hives at their peril. Similarly those without an expert knowledge of building techniques and style fear they may get stung if they venture an opinion about what architects are doing to the "built environment", as they now like to call our cities. A good deal of angry buzzing has arisen around the head of the Prince of Wales following his forthright criticism of some modern architecture at the Royal Institute of British Architects' 150th anniversary dinner at Hampton Court, though he selected his particular examples—both of them in London—with evident care.

One was the revised proposal for the National Gallery extension in Trafalgar Square ("a monstrous carbuncle on the face of a much-loved and elegant friend" was his description, which cheerfully and mercifully eschewed the current jargon of architectural criticism), the other was the plan for redeveloping the area beside the Mansion House ("another giant glass stump better suited to downtown Chicago than the City of London"). Both buildings await a final decision from the Secretary of State for the Environment, and the Mansion House scheme is currently the subject of a

Peter Palumbo with a model of Mies van der Rohe's tower, which would be constructed where a number of Victorian buildings now stand. Above right, the National Gallery extension.

public inquiry following an appeal by the developer, Peter Palumbo, against the refusal of planning permission for the new piazza around the junction of Queen Victoria Street and Poultry, involving the demolition of 21 buildings, nine of them listed and most of them Victorian, and the construction of a 290 foot office block of steel and glass designed by the German-American architect Mies van der Rohe in 1962, seven years before his death.

These are both controversial proposals but they were well chosen to emphasize the concern that many people have about the buildings—public, office and residential—that have been erected in Britain since the war. It is unfortunate that, in the welcome public discussion that Prince Charles's strictures have provoked, the argument has tended to rage between modern and traditional, new and old, instead of between good and bad. There is a danger that the post-modern critics may argue themselves into a reactionary extreme, so that all old build-

ings get preservation orders slapped on them and the only acceptable new ones will be replicas of the past. This is as absurd as were the plans of some visionaries for pulling down everything and building a brave new architectural world in its place.

Architects normally have to dispense with such dreams. They are right to point out that today they are restrained in all they do by numberless statutes and regulations, by committees, review boards, pressure groups, cash shortages and by public taste, which is seldom unified and always changing. *The Illustrated London News* of September 10, 1842, for example, was bitterly critical of the Wilkins National Gallery building, which we then described as "tasteless and ill-devised", though we have since reluctantly learnt to live with it.

Modern architecture will survive because we need new buildings. We also need change and the excitement of the new, and these qualities need to be reflected in architecture as they are in the rest of life. But innovative building must respond to the challenges around it, and not be imposed as dogma. The Prince and the public are right to insist that architects accept the challenge of creating this proper balance.

Monday, May 14

20,000 pitmen and their wives from striking collieries demonstrated in Mansfield, Nottinghamshire, urging the miners there who were still at work to join the strike. 40 policemen were injured in disturbances that followed the march and 57 men were charged with riotous assembly.

Attacks on tankers continued in the Gulf, near Kharg Island, an area declared prohibited by Iraq. On May 16 a Saudi Arabian supertanker was strafed and set ablaze by an aircraft believed to be Iranian.

The Japanese company Toshiba announced they were to open a £3.6 million microwave factory in Plymouth, to employ 170 people.

Tuesday, May 15

The Chinese Prime Minister Zhao Ziyang pledged that his country had no intention of altering the way of life in Hong Kong after the take-over in 1997.

Miners still working at Pye Hill and Sherwood collieries in Nottinghamshire issued writs against the National Union of Mineworkers President Arthur Scargill and NUM officials asking that they be banned from intimidating them in order to force them to join the strike.

David Hempleman-Adams, 27, became the first man to reach the magnetic North Pole alone on foot.

Zola Budd, the 17-year-old athlete who was granted a British passport on March 26, renounced her South African citizenship.

Wednesday, May 16

A House of Commons committee passed without debate a clause in the Finance Bill exempting from tax a £6,163 expense allowance for MPs.

Sotheby's established a record for a single auction sale when they sold fewer than 80 works of art in New York for £28 million. A Gauguin Tahiti scene, *Matu Maa*, made £2.75 million.

Lord Robbins, the educationist, died aged 85.

Irwin Shaw, the American novelist, died aged 71.

Thursday, May 17

Major American banks and a Federal bank agency launched a £1,400 million rescue project for the struggling Continental Illinois Bank, the seventh largest in the US.

Friday, May 18

Two off-duty soldiers were killed and 11 people injured by an IRA bomb set off in a car park during an international fishing contest at the Lakeland Forum in Enniskillen, Co Fermanagh. Two policemen had been killed earlier in the day by an IRA landmine near the border.

The cost of living in Britain rose in April by 1.3 per cent, but the annual rate of inflation remained unchanged since March at 5.2 per cent.

Saturday, May 19

The general secretary of the Trade Union Congress, Len Murray, dissociated the organization from the general stoppage of work called by the TUC's regional committee to take place in Yorkshire and Humberside on May 20 in support of the striking miners.

Sir John Betjeman, the poet Laureate, died aged 77.

Monday, May 21

The German car industry faced shut down as 33,000 more workers in the Frankfurt area joined the industrial action by West German engineering workers who were calling for a 35-hour week without loss of pay as a way of reducing unemployment. On May 22 65,000 more workers were locked out of factories in the Stuttgart area, and there were also strikes in the printing industry.

Two Czech diplomats were expelled

from Britain for spying.

After a week of rioting between Hindus and Muslims in Bombay and towns near by 193 people were killed.

Tuesday, May 22

Arkadi Gouk, the KGB officer named by MI5 spy Michael Bettany, was expelled from Britain. The Soviet Union expelled the head of security at the British embassy in Moscow in retaliation.

Many schools in England and Wales had to close as 4,000 teachers began a three-day withdrawal of labour in pursuit of their pay claim.

British Leyland announced the closure of its lorry and engine plant at Bathgate, Scotland, with the loss of 1,800 jobs.

About 60 miners who had crossed picket lines in north Derbyshire were suspended indefinitely from union membership. Two days earlier 1,000 working miners were similarly suspended for five years in Lancashire. On May 23 a High Court injunction blocked the north-west area NUM's executive ban on union membership for those who cross picket lines or refuse to strike.

David Gower replaced Bob Willis as captain of England's cricket team.

Wednesday, May 23

An explosion of methane gas in an underground outfall pumping station at Abbeystead in the Forest of Bowland, Lancashire, killed nine people and injured 35. Another six people later died of their injuries. The casualties were mostly visitors from St Michael-on-Wyre who were concerned that the transfer of water by the station from the River Lune to the River Wyre might be the cause of the flooding of their village.

The first talks since the start of the 11-week-old miners' strike between the National Coal Board and the National Union of Mineworkers broke up after an hour with recriminations on both sides.

Thursday, May 24

The London stock exchange market had its biggest fall for 10 years when the *Financial Times* index dropped 21.2 on the day. The dollar fell by nearly 6 pennings against the Deutschmark, and the pound fell to a record low of \$1.3735.

The Foreign Office announced that three more Britons had been arrested without charge in Libya, bringing the total to five since the St James's Square siege; and a sixth was taken into custody on May 30.

Friday, May 25

Attacks on ships in the Gulf, by both Iran and Iraq, continued. President Reagan used his emergency powers to send 200, later increased to 400, Stinger anti-aircraft missiles to Saudi Arabia to defend oil installations from attack.

Sunday, May 27

The Observer was not published because of a pay dispute over differentials between the management and members of the National Graphical Association.

Monday, May 28

More than 200,000 striking metal workers from all over West Germany took part in a rally to protest against lock-outs and to demonstrate their support for a 35-hour week.

An official commission investigating the deaths of two Palestinian guerrillas who hijacked an Israeli bus on April 12 found they died from blows suffered after their capture.

Eric Morecambe, the comedian, died aged 58.

Tuesday, May 29

Britain had a visible trade deficit of £838 million in April, largely because of the Gulf war and the miners' strike. After a £250 million surplus from invisible earnings the deficit was a record £588 million.

After violent clashes at the Orgreave coking plant between police and striking miners who were trying to halt the movement of coking coal to British Steel's works at Scunthorpe, 84 people were arrested. 41 policemen and 28 pickets were injured and police had to use riot gear for the first time since the beginning of the 12-week-old strike. The next day the miners' union leader, Arthur Scargill, was arrested for obstruction and further violence occurred. 35 pickets were arrested and 16 people injured, mostly policemen. Since the beginning of the strike more than 3,000 arrests had been made.

The National Union of Seamen called a 48-hour strike in protest at government plans to sell off Sealink to the private sector.

Wednesday, May 30

In London the stock market fell again, wiping off £4.5 billion from the value of shares. The *Financial Times* 30 share index fell 22.8 points to 803.4. On June 1 shares made a record leap of 27.6 points at the end of a volatile week.

Thursday, May 31

Talks were held at a secret Yorkshire venue between the National Coal Board and the National Union of Mineworkers, and arrangements were made for a further meeting. On June 1 in further violence at Orgreave coking plant 17 people were injured, one picket suffering a fractured skull from a brick thrown by his own side.

Friday, June 1

The number of people out of work in Britain in May fell by 23,225 to 3,084,457, or 12.9 per cent of the workforce. The underlying trend was still upwards.

President Reagan arrived in Ireland for a three-day visit.

Hostilities flared up again in Beirut.

Four people were killed and 45 injured in artillery battles between Christian and Muslim militiamen.

At least 17 people were killed and 25 injured in a seven-hour battle between Indian security forces and Sikh extremists in Amritsar and other parts of the Punjab. On June 2 the Golden Temple was surrounded by troops after the army had been put in control.

Saturday, June 2

The South African Prime Minister Pieter Botha had five hours of talks with Margaret Thatcher at Chequers.

Sunday, June 3

The British-owned three-masted brigantine *Marques* was sunk in a heavy squall 78 miles off Bermuda while competing in the Tall Ships race. 17 crew members and a 15-month-old baby were missing and one body was recovered from a ship's company of 28.

Despite a United Nations Security Council resolution, Iraq launched another air attack on oil tankers off Kharg Island, setting a Turkish ship, the *Buyuk Hun*, on fire.

Austin Rover laid off 9,500 production workers at Longbridge following a dispute over a black fork-lift truck-driver who had struck a supervisor after alleged racial abuse.

Peter Wilson, chairman of Sotheby's from 1958 to 1980, died aged 71.

Monday, June 4

The Government announced the suspension of the Post Office's monopoly during disruption by members of the Union of Communications Workers, in order to allow the delivery of post concerning the elections to the European parliament.

President Reagan arrived in Britain for a visit which included talks with Mrs Thatcher on high American interest rates and East-West relations.

Tuesday, June 5

Saudi Arabian fighters shot down two Iranian F4 jets over Saudi territorial waters in the Persian Gulf. American Awac surveillance aircraft detected the Iranian jets and the Saudi fighters were refuelled in mid air by American tanker aircraft.

Heavy fighting was reported between Russian and Afghan régime troops and Islamic guerrillas to the north and south-west of Kabul. 45 Afghan régime troops were killed and 27 wounded and the rebels destroyed seven armoured personnel carriers.

Wednesday, June 6

In fighting between Indian troops and Sikh militants around the besieged Sikh holy shrine, the Golden Temple, at Amritsar, 250 Sikhs and 48 troops were killed. The Sikhs finally surrendered; their leader Sant Jarnail Bhindranwale, was among the dead. There was also further violence in other areas of the Punjab and across India by Sikhs demanding separate nationhood

and reacting against the death of their leader.

The National Portrait Gallery acquired Van Dyck's *Venetia Stanley, Lady Digby*, as *Prudence* from a private collector through Agnew's.

The Union of Communications Workers leaders recommended acceptance of a 5.2 per cent pay offer.

The Derby was won by *Secreta*, ridden by Christy Roche. The odds-on favourite, *El Gran Señor*, ridden by Pat Eddery, was second and *Mighty Flutter*, ridden by Brian Rouse third.

Thursday, June 7

The seven-nation London economic summit, attended by representatives from the United States, Canada, France, Germany, Great Britain, Italy and Japan, as well as the EEC Commissioner, Gaston Thorn, began with discussions on the Gulf War, arms control and East-West relations.

The Government announced a 7.5 per cent salary increase for nurses, backdated to April 1, at a cost of £233 million to the contingency budget.

Some 12 United States vessels, including six missile carriers, were reported to be operating in the Persian Gulf.

A mass rally of striking miners marched from King's Cross to Jubilee Gardens on the South Bank and then on to demonstrate outside the House of Commons. More than 120 arrests were made.

Friday, June 8

Western leaders of the seven-nation economic summit in London issued a 600 word declaration of democratic values, rejecting the use of force as a means of settling disputes but confirming that each would maintain sufficient military strength to deter aggression.

The coal board chairman, Ian MacGregor, and the miners' leader, Arthur Scargill, met in Edinburgh for two hours of "useful" talks.

The Chief Constable of Berkshire, Alfred Parrish, was suspended on full pay following allegations of misspending.

BBC journalists blacked out *Sixty Minutes*, the early evening TV news programme, following a decision to take it off the air at the end of July.

Saturday, June 9

The three-day summit ended with a direct appeal to the Soviet Union to resume talks with the West on reducing arms, and with agreement to sustain prudent fiscal and monetary policies.

The leading boat in the *Observer*/Europe single-handed transatlantic yacht race, a catamaran sailed by Frenchman Patrick Morvan, was wrecked in mid-Atlantic when it hit a floating tree trunk. Morvan was rescued by a British freighter.

Sunday, June 10

A Kuwait tanker, the *Kazimah*, was attacked by Iranian jets off Qatar.

Some 30,000 Sikhs marched in London to protest at the storming of the Golden Temple in Amritsar.

England scored their first soccer victory against Brazil in Rio de Janeiro, winning by 2 goals to nil.

Monday, June 11

The National Union of Railwaymen ordered its 150,000 members not to work any trains carrying oil or other fuel into power stations.

After a seven-hour debate in the House of Lords the Government secured a second reading for the Bill to cancel elections for the GLC and six metropolitan authorities.

The US Pentagon announced that a non-nuclear rocket had destroyed an intercontinental ballistic missile in outer space.

Enrico Berlinguer, leader of the Italian Communist Party, died, aged 62.



Pall bearers carry Sir John Betjeman's coffin across Cornish moorland to his funeral at St Enodoc's Church, Trebetherick.

CORNISH PHOTO NEWS

D-Day commemorated: The Queen joined Britain's wartime Allies in Normandy to commemorate the 40th anniversary of the D-Day invasion of June 6, 1944, which turned the course of the Second World War and liberated Europe from Nazi oppression. The Queen was greeted by President Mitterrand at the British War Cemetery at Bayeux where they paid tribute to the 4,648 dead at a moving commemoration service attended by 3,000 veterans of the campaign, their families, and widows of the dead. Later, in bright sunshine, in contrast to the wet, blustery day of 40 years ago, the eight heads of state of the countries involved in D-Day attended a ceremony at Utah Beach, where American troops had landed. After fly-pasts, military parades and music, a 21-gun salute fired by a French war-

ship and the raising of the nations' flags, President Mitterrand paid tribute to those killed and to those veterans present: "We owe them what we are today". He also saluted the German dead—the enemy was not Germany, but Nazi ideology. At Arromanches the Queen took the salute at a march-past of veterans. In her address to them she honoured all those who had fought for freedom on a day on which "the course of human destiny" depended. They had taught the need to build a strong and united Europe where future generations could live in peace. And President Reagan, in two speeches, called for reconciliation with Russia to lessen the risks of war. "The only territories we hold," he said at Pointe du Hoc, "are memorials like this one and the graveyards where our heroes rest."



During the main ceremony at Utah Beach the heads of state watched four-man teams raise each country's flag as bands played their respective national anthems.



The heads of state of the countries involved in D-Day at Utah Beach: Pierre Trudeau, Prime Minister of Canada, Queen Beatrix of the Netherlands, King Olav of Norway, King Baudouin of Belgium, President Mitterrand of France, the Queen, Grand Duke Jean of Luxembourg and President Reagan of the USA.



NEWSPIX INTERNATIONAL

Representatives of the US forces bear their flags at Utah. Right, the Queen and Prince Philip lay wreaths with President and Madame Mitterrand at a memorial in the British War Cemetery, Bayeux.



REX FEATURES

REX FEATURES



The Queen and the Duke of Edinburgh take the salute as some 2,000 survivors of the D-Day landings march past in the Place du 6 Juin at Arromanches.



Above left, the Queen talks to veterans at the British War Cemetery, Bayeux. Left, President Reagan makes a speech at the monument to the American Rangers at Pointe du Hoc, where he unveiled a plaque to commemorate their heroism. Above, President and Mrs. Reagan at the American Cemetery, Omaha Beach.

REX FEATURES

REX FEATURES

REX FEATURES

REX FEATURES

WINDOW ON THE WORLD

Prince William at two: To mark the occasion of his second birthday on June 21, Prince William of Wales was photographed in the garden of Kensington Palace with his parents, the Prince and Princess of Wales. The photographs on these pages and overleaf were taken for *The Illustrated London News* by Ed Pritchard.





Intrigued rather than overawed by the cameras, Prince William showed little inclination to play with his ball.

Courtauld Appeal: The Bill to enable the Courtauld Institute of Art and its Galleries to move into the north wing of Somerset House in the Strand has been passed by Parliament. The move will simultaneously resolve the difficulties of the Courtauld (shortage of space in its present accommodation, which is inconveniently separated in two parts of London) and the problem of Somerset House (fine rooms suffering from neglect and lack of use), and all that is now required is the money. An appeal for the £3 million that will be needed was launched earlier this year, and on July 10 Queen Elizabeth the Queen Mother, who is patron of the Courtauld Trust, will attend a reception in Somerset House to lend her support to the appeal.

The Courtauld Institute of Art was founded in 1931. It is part of London University and its role is to teach art history to undergraduates and post-graduate students, to conduct research and to encourage interest in the arts. The Institute is currently housed in 20 Portman Square, a fine Robert Adam house, and some adjoining buildings that are rather less distinguished, but these are too small, particularly for the Institute's expanding libraries.

The Galleries are at present in Woburn Square in Bloomsbury, but they also are too small. Only about a

third of the total collections can be shown there. Nearly all the collections are bequests, including those of Samuel Courtauld (mainly French Impressionists and Post-Impressionists), Count Antoine Seilern (the Princes Gate Collection of Rubens and early Italian and Flemish paintings), Roger Fry (Bloomsbury Group), Sir Robert Witt (Old Master drawings), Lord Lee (Old Master paintings), Thomas Gambier Parry (Italian Renaissance), William

Wycliffe Spooner (English watercolours), Sir Stephen Courtauld (Turner watercolours) and Lillian Browne (19th- and 20th-century paintings and sculpture).

The present Somerset House—the former Lord Protector's residence on the site was demolished in the 18th century—was built by Sir William Chambers as government offices. They are now occupied by employees of the Inland Revenue, who park their cars in

the courtyard. The north wing was built for the Royal Society, the Society of Antiquaries and the Royal Academy, which held its exhibitions there until 1837. Apart from occasional temporary exhibitions neither the Fine Rooms on the first floor nor the Great Room above it have since been open to the public. It is highly desirable that they should be, and they will certainly be enhanced by the Courtauld Collection.



The Strand frontage of Somerset House, top. The exhibition rooms include the Academy's old Council Room, above. The ceiling paintings are photographs of originals by Benjamin West and represent the Graces unveiling Nature, with panels surrounding depicting Earth, Air, Fire and Water. Left, the staircase in Somerset House portrayed by Thomas Rowlandson as it was on an exhibition day.



Exhilarates from 0-127 mph.

The Alfa Romeo GTV6 can fire anyone's imagination, from standstill to a 127 mph[†] top speed.

The classic sporting lines echo the throaty performance delivered by the 2.5 litre, 160 bhp V6 engine with electronic fuel injection.

Slip into the first of five gears and you're ready to power up to 60 mph in 8.1 seconds[†].

But there's more to the GTV6 than devastating power, computerised technology has mathematically balanced the weight distribution between the front mounted engine

and the rear mounted gear-box and axle.

This transaxle unit is mounted into a de Dion frame and is complemented by the Watts Parallelogram suspension linkage that keeps the wheels parallel under all load conditions to give greater tyre adhesion.

This means maximum engine power can be safely exploited through S-bends as

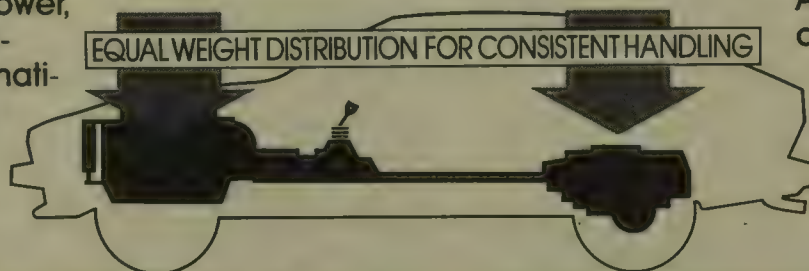
well as up M-ways.

The GTV6 is a true sports car with the handling, roadholding, speed and endurance that has set 17 UK records.

From 50 to 5,000 non-stop miles.

Sink into the elegantly contoured seats, lower the electric windows, open the sunroof and switch on to the ride of your life in an environment designed for high speed travel.

An exhilarating performance that's at your nearest Alfa Romeo dealer.



GTV

THE ART OF TECHNOLOGY

Alfa Romeo 

[†]Manufacturer's figures. Model illustrated is the Alfa Romeo GTV6 £11,300, also available GTV 2.0 £9,050. Prices exclude delivery and number plates and are correct at time of going to press. For further information and address of your nearest dealer phone the Alfa Romeo Hotline on 01-897 6958.

Our Christian heritage

by Sir Arthur Bryant

Eighteen months ago, in the bitter January of 1983, I was asked to lay aside for a few days the final stages of the work on which I had been engaged for many years—a narrative history of Britain for young people who have been deprived of the knowledge of their country's past by their elders' failure to teach it them. The invitation was one I could not refuse: to speak at Lambeth Palace, with the then Archbishop of York in the chair, to help inaugurate, under the auspices of the Trinity Trust, a "Christian Heritage Year" dedicated to making the country more aware of the importance of its Christian inheritance.

Nearly 18 months later Christian Heritage Year was formally inaugurated in Westminster Abbey by the Archbishop of Canterbury in the presence of the Prime Minister and other notables of Church and State. The introduction to its official souvenir publication, *Our Christian Heritage*, was taken from my recently published *Set in a Silver Sea*—the opening volume of my *History of Britain and the British People* telling the story of all but the last 500 years of our island's 10,000 years of history and, in particular, of the years when its diverse peoples and invaders, all of whom had first reached its shores across stormy seas, were being blended by the unifying impact of Christianity into Christian kingdoms or principalities.

The Trust's book, as the Bishop of London wrote in his foreword, "brings before us the stirring story of men and women of faith who have through the centuries profoundly influenced our history. Almost every aspect of life in our islands has been affected by our Christian heritage—our system of government, justice, education, concern for the social outcast, the deprived and disadvantaged. *Our Christian Heritage* is not about decaying buildings and crumbling documents, but about the innumerable men and women who down the ages have transformed our island story by their vital Christian faith."

It chronicles a procession of missionaries, martyrs, saints and reformers who, by shaping their lives and work on Christ's teaching, have helped to make us a Christian nation. It begins with St Patrick, who, shortly before the withdrawal of the last Roman Legions from Britain, was captured by Irish raiders, but after his escape from slavery voluntarily returned as a missionary to Ireland and succeeded in converting it to Christianity. A century later a Christian evangelist from Ulster, St Columba, repaid that service by crossing with 12 other Irish Christians to the small rocky Scottish island of Iona from whence he succeeded in

converting a heathen Scotland.

From Iona another Celtic saint, St Aidan, carried the Christian message to the heathen Anglo-Saxons or English who, invading and overrunning the greater part of the formerly Roman and Celtic mainland, had founded an English kingdom of Northumbria between the Humber and the Forth. Under his lead a succession of heroic evangelists, taking their lives in their hands, converted a savage tribal people and their rulers to Christ's gentle and compassionate faith. About the same time another Christian missionary, a Roman monk, Augustine, was sent by Pope Gregory from Rome to convert the heathen King of Kent and his people to Christianity.

So the long succession of sainthood continues, through Caedmon, the first English Christian poet, and the Venerable Bede, the great scholar who wrote the *Ecclesiastical History of the English Nation* and left his countrymen the earliest version of the Gospel in their own tongue; through Cuthbert, the shepherd bishop of Lindisfarne, who carried the Gospel barefoot to the moorland peasants of Yorkshire, and St Boniface, a Wessex thane's son from Somerset, who devoted his life to converting the savage east Germans of Charlemagne's vast empire. And best of all, Alfred, who not only saved his country from its terrible Viking invaders by his courage and military genius but made it worth saving by

providing a model of what a Christian king should be.

The list continues, from Becket, "the holy blissful martyr", to Archbishop Langton, architect of Magna Carta who drafted into it the Christian ideal of freedom under the Law; from that later archbishop, Crammer, who passed to the Protestant England he helped to create the best of its long and beautiful Catholic ritual and worship through his incomparable English liturgy, and his fellow martyrs Tynedale, Ridley and Latimer; from John Knox, the Covenanter, who gave Scotland its Book of Discipline and noble Presbyterian tradition of democratic education; to the great poet Milton, and Bunyan, the Baptist tinker who wrote the most popular Christian book in the language; from the architect, Wren, to John Wesley, founder of Methodism, and his hymn-writer brother, Charles; from Wilberforce, who devoted his life to combating the African slave trade to Shaftesbury and Florence Nightingale; from Livingstone and Gordon to Cardinal Newman, Keble and General Booth, founder of the Salvation Army.

Although the Bishop of London in his foreword expressly excluded "decaying buildings" from his roll-call of Christian testimony, I would put the builders of Britain's churches and those who faithfully served them high among the transmitters of our Christian faith. For Britain's cathedrals and parish churches are the milestones of

its history. The country's civilization was made by the religion they represent; it grew out of the arts, learning and creed which those who raised and tended them passed on and, if they crumble or are destroyed, that civilization must perish with them. Their aisles and towers have witnessed our whole history as a nation; were there when the news of Cr  cy and Agincourt, the defeat of the Armada and the deliverance of the Nile and Trafalgar set their bells ringing; and through all the peaceful years of springtide, summer's suns, harvest and winter's snows, have been the centre and inspiration of all the great moments of ordinary men's and women's lives.

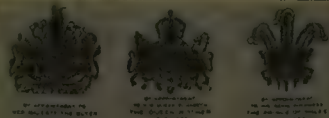
They knit us together as a people; without them ours would be a raw, materialistic polity of concrete factories and offices and urban populations fast receding into barbarism.

Lincoln, towering in shafts of light above the city; Canterbury's Bell Harry Tower and glorious nave enshrining the earliest home of English Christianity and the grave of Becket, who died to ensure the Church should never be the mouthpiece of a soulless State; York, Gloucester, Salisbury, Exeter and Winchester, where Jane Austen's ashes rest under the feet of passing worshippers and sightseers; it is these and all the thousands of churches like them which link us to our predecessors and give meaning and purpose to our lives as members of a continuing nation.

100 years ago



An epidemic of cholera at Toulon and Marseilles, believed to have been brought there by French vessels from the Suez Canal, prompted strict sanitary regulations to be enforced in France's main cities as the death toll exceeded 20 a day. The *ILN* of July 12, 1884, which referred to "the cholera panic in France", shows passengers from Toulon and Marseilles being fumigated in the waiting room at the Paris station of the Lyons and Mediterranean railway. They had to inhale, for half an hour, the vapour of pulverized "sulphate of nitrosyle" solution, heated in large urns by the flame of a spirit lamp.



Wartski

ESTABLISHED 1865

14 GRAFTON STREET
LONDON W.1.

Telephones: 01-493 1141-2-3

GOLD SCALES

A remarkable pair of chased gold earrings in the form of winged dragons their wings and tails enamelled green and red with turquoise set heads. English circa 1860

A chased gold brooch in the form of a snake with rose diamond set eyes and a turquoise crowning its head. English circa 1900.

All shown actual size.

Members of the British Antique
Dealers Association.

ENCOUNTERS

with Roger Berthoud

The New Yorker at the NCCL

It is odd that the general secretary of Britain's own National Council for Civil Liberties—founded 50 years ago, partly to protect hunger marchers from police violence—should be an American. But then Americans make formidable lobbyists, and Larry Gostin, who succeeded Patricia Hewitt in the post last winter, combines crusading zeal with a very American friendliness and readiness to listen.

His father escaped to New York, where he became a shop-floor machinist, from the anti-Jewish pogroms of Latvia and married a girl from Poland. Most of their relatives subsequently perished in Nazi concentration camps. Larry studied law and gained a doctorate at Duke University in North Carolina—ex-President Nixon's *alma mater*—and was prominent in the civil rights movement of the 1960s.

It was, however, his Kafkaesque experiences as a "plant" in a North Carolina hospital for the criminally insane—a tougher, mainly black version of our Rampton—that changed his life. He was smuggled in with a cooked-up criminal record as part of a Justice Department study. "I was only supposed to go in for a couple of weeks," he recalled at the NCCL's almost exaggeratedly modest headquarters in Tabard Street, SE1. "Nobody knew I was a law student, and I couldn't prove my sanity. It took a couple of months to get me out. I was meant to be studying conditions there, but within days I started rocking back and forth in a chair by the window.

"The debilitating effect had an enormous impact on my thinking. I was supposed to be a keen, well trained observer, but after being drugged and repeatedly given ECT..." Once free, he brought a series of lawsuits against the state, thus initiating a process which led to the first mental patients' rights statutes in the USA. Many patients rejoined the community as similar rights were conceded state by state across the country.

In 1974 he left the New York legal aid society for which he later worked to go to Oxford on a Fulbright scholarship, his aim being to compare mental health work here and in the USA. A year later he was asked to become the first legal officer of MIND (the National Association for Mental Health). There, controversially, he brought a series of cases before the European Commission and Court of Human Rights, and before British courts. He also wrote a book called *A Human Condition* which led, he modestly admits, to his being called the father of the Mental Health Act of 1982, some two-thirds of whose provisions he advocated therein.



Larry Gostin: Kafkaesque experiences.

While the denial of mental patients' human rights is, once spotted, a relatively clear-cut issue, the broader terrain of civil rights is, both philosophically and politically, far more treacherous, as the issue of the right to picket versus the right to work shows. Gostin supports both rights, but not to the point where one excludes the other. An issue which has recently divided the NCCL's executive is whether members of the

With love and a clarinet

The clarinettist Thea King is one of the few female British woodwind players—the late Janet Craxton, oboist, was another—to have made it to the top of the musical tree (classical branch). The way she plays, indeed her whole life from adolescence onwards, was shaped by the great clarinet player Frederick Thurston, whom she adored as a schoolgirl and later married, only to lose him to lung cancer 11 months later, in 1953.

Thurston was the principal clarinettist of the BBC Symphony Orchestra when it was evacuated to Bedford in 1940. Thea was a boarder at Bedford High School. "There were all these wonderful musicians who suddenly descended on our small town," she recalled fondly at her home in north-west London. "They gave concerts in aid of the Red Cross in the school hall. When I heard Mozart's [clarinet] quintet it was like manna from heaven. I remember the excitement: it was so difficult to concentrate on work for weeks before concerts!"

Her own musical talents came from her mother's side, which hailed originally from Prussia, rather than from her father's, who were Jewish jewellers from Mainz. Both families had left Germany for the USA in the 1860s, settling in the mid-West and New England respectively (she has more relatives in the USA than most

National Front should benefit from NCCL advice on how to defend their own civil rights, for example to demonstrate or hold public meetings.

Gostin for his part would like to see the NCCL less closely associated than previously with the Left. "I want people to recognize that civil liberties cross party political boundaries," he said. The only way to do that, he believes, is to build a broad alliance on specific issues, supported perhaps by a re-launched all-party civil liberties group.

There is, he believes, plenty to worry about: for example, impending legislation adversely affecting the balance between the police and the citizen in the UK; and recent episodes—mainly concerning leaks of official information—which he reckons show a growing unwillingness by the government to accept or take account of public dissent. He considers that Britain remains a more genuinely pluralist democracy than the USA, with greater tolerance of different political and social opinions. But across the Atlantic there is not only a Bill of Rights but a greater determination to defend freedom of expression, of assembly and of information, in his judgment.

Yet he clearly loves England, is married to a girl from the Lake District, is the doting father of boys aged four and two, and lives in Oxford, where he spent a year after leaving MIND at the university's criminological research centre. "I am," he says refreshingly, "first and foremost a family man."

Americans have in England). Her grandparents came to England. To make a fresh start her paternal grandfather changed his name from Mayer to King, and with a friend set up a factory producing agricultural and other machinery in Hertfordshire, where Thea was brought up.

Her mother, whose family had been in timber, was the 10th of 11 children, all musical, and passed the talent to her daughter. "When I was 17 and a piano teacher at Bedford said there was a clarinet in a cupboard, it was only a bit of fun, a secondary thing. Girls didn't play that sort of instrument in those days." Soon she was taking lessons from Thurston's number two in the BBC Symphony Orchestra, Ralph Clarke, and playing in the school orchestra with Clarke's and Thurston's daughters, the latter destined to become her step-daughter.

Though she proceeded to the Royal College of Music in London on a piano scholarship, as a Thurston-worshipper Thea was increasingly keen on the clarinet. Her idol, who for 25 years was to the clarinet what Leon Goossens was to the oboe, Ernest Hall to the trumpet and Dennis Brain to the French horn, taught fortnightly at the Royal College. Before long Thea was playing piano accompaniment at his master classes there, thus acquiring a steely grip on the repertoire. Sometimes she

accompanied him at his recitals (as a schoolboy I must have heard her as well as him playing once at Rugby).

By the time she left college, her clarinet playing was just about level with her piano skills, but neither justified a professional career—even if good orchestras had then employed female players. So she taught a good deal, played chamber music, and sometimes deputized in the Sadler's Wells Opera orchestra (women were tolerated unseen in the orchestral pit) for Eileen Tranmer, who was often away in her other role as British Women's chess champion. Eventually the orchestra offered her a full job.

"Then I got married to Thurston and gave it all up, as young ladies did in those days. He needed a lot of looking after: he had had one of his lungs removed, having been a heavy smoker. No one made the connexion in those days. At the end of that same year he died." She was 28, he only 52.

Her love of him had been bound up with her admiration for his philosophy of music and the way he played, with a straight, pure tone. "When I put on one of his [BBC] recordings, I still think it's absolutely marvellous." Inevitably she was strongly influenced by his example, and for a time even used his old instruments. All that, she said, made it harder to come to terms with the next generation of clarinet players, led by Gervase de Peyer and Jack Brymer. They preferred a fruitier tone with a touch of vibrato, inspired in turn by Reginald Kell, a contemporary of Thurston's who spent much time in the USA.

In retrospect she is surprised she kept going under the twin handicaps of being female and playing in an "old-fashioned" way. The Portia Ensemble, a rather defiant group of 10 female wind players, was a support, and she played off and on with most of the main London orchestras before settling in as the English Chamber



Thea King: twin handicaps surmounted.

Orchestra's principal clarinetist. Tours abroad she greatly enjoys, not least those playing on musical cruises, with superb French food on board. Happily, taste has broadened to embrace again the pure Thurston

sound. She is in brisk demand for solo and recording work, and she teaches at the Royal College.

Her other interests include painting and cows, sometimes together. She wonders if the latter penchant comes from her grandfather, who came over on a cattle ship. Later he invented the King Cow Bowl, in which pressure from the lowered bovine nose activates a flow of water. Her father used to visit farms to fit these, and she has a snap of herself as a child with him on such a trip. All this interest in her family is quite recent, and a sure sign of middle age, she agreed with an unalarmed laugh.

Stately phoenix's restored wings

A fire sweeping through the ancestral family home; death duties of some £1.25 million to pay; three wives to deal with—the life of the fifth Baron Leigh, of Stoneleigh Abbey, near Kenilworth in Warwickshire, has been neither uneventful nor entirely easy. But as a former trainer and steeplechase jockey (he rode in the 1961 Grand National) he has a taste for hurdles and the recent reopening of the family seat to the public after 24 years represents at least one triumphant finish.

At first I thought I was in for a difficult ride myself, as he rose from a chair in his large panelled study, a slightly fierce-looking man of 47 years, with plenty of brown hair and low, curly sideburns, flanked by a massive Rottweiler and a Staffordshire bull terrier. In fact all three proved to be very welcoming; and when the third Lady Leigh entered, the sombre study suddenly seemed alive with her enthusiasm for the abbey and all its many works. She is an attractive and articulate woman who once worked for the Royal Academy.

The Staffordshire bull terrier chewed noisily on a bone as Lord Leigh described how his first wife woke him in the early hours of May 5, 1960, to say there was a fire. They had been asleep on the third (top) floor of the 18th-century west wing of the house. The fire, probably caused by an electrical fault, seemed to have started on the first floor. The fourth baron, the present Lord Leigh's father, was sleeping on the second. Everyone escaped as the flames, spread by a wind, engulfed the top floor, though the chef had to be rescued from an end window there.

Water caused more damage than fire: when a water tank in the roof burst, the wonderful plaster ceiling in the main saloon had to be pierced to allow the water through. Most of the furniture escaped damage, but the west wing was closed after being re-roofed to keep out the weather and birds. The Elizabethan wing, built on the site of a Cistercian abbey, was unscathed.

It might be thought that when a stately home has been in the family since the 16th century, fathers would brief elder sons extensively on how to



Lord Leigh in sunny mood with Lady Leigh, daughter Victoria, eight, and dogs.

take over, and even delegate some responsibility. "But my father believed all Leighs thought they were right," his son recalled with a wry chuckle, "and he didn't let me take any part in running things, in case I had a row with him. It may not have been far-sighted, but it probably saved some family rows."

In 1979 his father died at the second family estate at Adelstrop in Gloucestershire, to which he had withdrawn. Earlier the fourth baron had decided to have Stoneleigh's Georgian wing—which even Jane Austen, whose mother was a Leigh, described as "vast"—restored, and had made a valuable contribution to revenue by leasing 675 acres for the headquarters of the annual, and currently imminent, Royal Agricultural Show. He also set up the Stoneleigh Abbey Preservation Trust, which now owns the building. But he died before his own plans could reach fruition.

To pay the capital transfer tax imposed after his death, and the cost of restoration (a further £1 million-plus) and of maintenance, 1,500 acres of the estate have been sold and a further £350,000 raised through sales at Christie's of pictures, furniture and objects; and the Historic Buildings Trust has contributed £140,000.

In January, 1982, a wonderfully enthusiastic and expert team of builders and craftsmen—as Lady Leigh described them—began the carefully researched restoration of Stoneleigh, and over Easter it reopened to the public in all its new splendour after

a gap of 24 years. The Leighs hope that letting 10,000 feet of space on the top two floors as offices (with magnificent views over the Avon to woods beyond) will provide the bulk of annual revenue.

Both the Georgian and the Elizabethan parts, in which latter the Leighs live, are now open three days a week. The chief glory is undoubtedly the plasterwork of the 18th-century ceilings, elegant but not over-ornate, in the saloon, chapel and entrance hall, which has a remarkable cantilevered wood staircase. There is also much fine furniture, notably Georgian chairs made specially for the house, and portraits of historical interest. The overall impression is of a very large but habitable and airy home.

"On a fine summer's day, it's the nicest place in England to live," said Lord Leigh. "But when the roof falls down and the draughts whistle through in winter, it can be very depressing." "I don't think it's ever a depressing house," countered his wife, whose first name, confusingly, is Lea, "though the heating bills are depressing. The genuine pleasure people get from seeing it is wonderful, and the remarks in the visitors' book are a delight."

Fire and death duties may be among the hazards to which stately home owners are peculiarly prey, and I could well believe Lea Leigh when she said: "Living in a house of this size is a profession." Sharing its pleasures is evidently, at least for some stately home owners, one of the gains.

Six short-listed for the 1984 Museum of the Year Award



Six museums have been short-listed for the 1984 Museum of the Year Award. They are the Ashmolean Museum in Oxford, the Avoncroft Museum of Buildings at Stoke Heath, Bromsgrove, the Boat Museum in Ellesmere Port, South Wirral, the Brighton Museum Fashion Gallery, Devizes Museum in Wiltshire, and Quarry Bank Mill at Styal in Cheshire. The award, sponsored by *The Illustrated London News* in conjunction with National Heritage, comprises a porcelain sculpture by Henry Moore, to be held by the winning museum for a year, and a cheque for £2,000. There will also be prizes this year for the best museum in the field of fine or applied arts (sponsored by Sotheby's), the best museum of industrial and social history (sponsored by Unilever), the best temporary exhibition (sponsored by James Bourlet & Co), the best reserve

collection and storage (sponsored by Rempoy), and a special judges' award (sponsored by Book Club Associates). The awards will be presented by the Minister for the Arts, Lord Gowrie.

This is the 12th year of the awards. Previous winners have been the Abbot Hall Museum of Lakeland Life and Industry, Kendal (1973), the National Motor Museum, Beaulieu (1974), the Weald and Downland Open Air Museum, Singleton (1975), the Gladstone Pottery Museum, Stoke-on-Trent (1976), Ironbridge Gorge Museum, Telford (1977), the Museum of London and Erddig (joint winners 1978), Guernsey Museum (1979), the Natural History Museum, London (1980), the National Tractor and Farm Museum, Stocksfield (1981), the City Museum and Art Gallery, Stoke-on-Trent (1982) and the Ulster Folk and Transport Museum, Belfast (1983).

The Ashmolean

The Ashmolean Museum of Art and Archaeology in Oxford was opened by the Duke of York (later James II) in May, 1683, and is probably the oldest museum in the world. But age has not brought on moribundity, and during its tercentenary year two important developments have been carried out to the museum's permanent display. The Arthur Evans room, which houses the Cycladic and Minoan collections, has been remodelled, below, and the Chinese, Japanese and Islamic collections, including the new Reitlinger Gallery, have been rearranged. Its place on the short list was earned partly for these developments, partly because of the importance of its collection, and partly because of its powers of endurance and survival during many difficult years, among which the last two must be included.



Avoncroft Museum of Buildings



This is an open-air museum set out at Stoke Heath, Bromsgrove, near Worcester, its primary aim being to rescue buildings from destruction. The museum opened in 1967 after efforts to prevent the demolition of a merchant's house, above, in the area had failed, though its timbers were, at the last moment, rescued and stored. Since then the Avoncroft Museum has grown steadily, and it includes The String of Horses public house from Shrewsbury, a counting house from Bromsgrove's cattle market, a cockpit from Bridgnorth, a chainshop from Cradley and a windmill from Danzey Green. Most recently a wagon shed and a stable have been added to the agricultural buildings, a 1946 prefab from Birmingham has been re-erected, and an 18th-century ice house has been brought from Tong Castle in Shropshire.

Brighton Museum Fashion Gallery

The Brighton Art Gallery and Museum opened its fashion gallery in the Royal Pavilion in 1982. The gallery is in two halves. The first examines some general themes relating to dress, such as "Improving on Nature" (featuring the use of cosmetics, distortion of the body and hairstyles) and "Birth, Marriage and Death" (maternity, wedding and mourning dress). The second chronicles the style of clothing from the early 19th century, including the Farebrother Collection of late Victorian and Edwardian clothes, a collection of clothes of the 1920s to 1950s lent by Lady Rosse, and a dress lent by the Queen Mother from the white mourning wardrobe designed by Norman Hartnell for the State Visit to France in 1938. Until the gallery was opened only a small part of this collection could be seen.



Devizes Museum



The museum has an outstanding collection of archaeology and geology from the surrounding area of Wiltshire, housed with some difficulty but considerable ingenuity in a small building in Long Street to which has been added two new galleries. These illustrate the natural history of the county and the impact of man on the landscape and wildlife. The Neolithic/Beaker gallery has been extended and the collection re-displayed. The museum also has a new picture gallery. The Wiltshire Archaeological and Natural History Society, which owns and runs the museum, also maintains an excellent library, much used by students, and runs a programme of lectures and other activities, including some, like concerts, designed to raise funds. The museum has the slenderest of resources but has nonetheless achieved the highest standards.

Ellesmere Port Boat Museum

Ellesmere Port, in South Wirral, is a canal town created by the building of the Shropshire Union Canal. The Boat Museum, housed in a dock area alongside the Manchester Ship Canal, opened in 1976. It displays many traditional canal craft and illustrates the way of life that developed round the inland waterways. In addition a new exhibition, in a restored pattern shop, traces the history of Ellesmere Port through old photographs, posters, models and a variety of artifacts. There is a continuing programme of boat restoration, and visitors will generally be able to see the repair of boats in dry dock or on a side-slip using methods which have been employed on the canals for centuries. The museum also has a growing and varied collection of archives relevant to Britain's waterways.



Quarry Bank Mill



The Quarry Bank Mill at Styal, in Cheshire, was founded in 1784 by Samuel Greg, who recognized that the narrow valley of the River Bollin could harness water power to drive a cotton mill. The mill and its associated warehouses, weaving sheds and stables were left empty, after being given to the National Trust in 1939, but are now being restored as a working museum by an independent charitable Trust. A weaving room with 24 traditional Lancashire looms was opened last year, and sales of cotton cloth woven in the mill help to meet the museum's running costs. As a museum Quarry Bank sets out to interpret the growth of the north-west cotton textile industry and the impact of the factory system, and its programme includes the restoration of water power when a large iron water wheel is installed.

Trucking through Europe

The man who ran the loading crew in lesser Bermondsey certainly knew how to make large pallets of boxes disappear into a Super Cube Tilt articulated trailer. A shuffle here, a shuffle there, conducted by a whispering forklift truck in a rapid hydraulic ballet, and 9 tons of piston rings for the motor vessel *Marguerita* were elbowed over to make room for corrosive chemicals from Kodak, while several cartons of hosiery yarn were scattered across the top. It took three hours, but at last Dave Clarke, from Royton, near Oldham, and his 300 brake horsepower DAF truck were ready for the road. Well, almost.

A long-distance truck driver's life is not just CB conversations, Johnny Cash on the quadraphonic speakers and occasional blasts of the air horn at pneumatic women. It is, thank the Lord, all of those, and it is also a constant fight against sleep and loneliness. Most of all it is a fight against bureaucracy. The EEC is a long way from achieving the frontier-free Utopia it originally envisaged.

Dave—a cross between Les Dawson and Tintin to look at—had to get the grease off his fingers and become *un homme d'affaires* before we could go anywhere. He daintily collated an impressive sheaf of papers comprising cargo manifests, fuel declarations, trailer registration documents and the TIR papers—the dreaded “carnet”—which in theory would allow his load to pass unhindered across Europe.

The customer wanted the goods quickly: no time, then, to wait for the Czech or Hungarian visas which would allow him to travel across those preferred countries (they charge no transit taxes). Instead his passport had been mailed to Dover where we would, with luck, pick it up and go on to Greece via Austria and Yugoslavia.

But before that we dropped the trailer and rumbled into King's Cross station to pick up EEC permits, rushed Red Star from the Department of Transport in Newcastle: they would prove that Dave's journey was part of the UK's quota. Riding high and



by Richard North

Incomplete documents, bloody-minded officials, mechanical failures, frontier delays and rumours of violence in Greece were among the hazards of a typical run from Dover to Piraeus.

bouncy in the unladen truck, Dave was visibly cheering up. “Imagine it,” he said, 4 feet away across the cavernous cab, “we give these things women's names, and we love them. Isn't that ridiculous? I'm always all right when I'm driving. But the hassle can get you down. In fact it's scandalous.”

The train was late. At 10.30pm we finally had the papers, picked up the trailer and rolled toward Dover. “She prefers a full load, does the old girl,” Dave said, as the darkened shop fronts bounced back her exhaust note at us. Dave being a steady fellow, neither then nor later did we ever have surprises on the road. Just sometimes, as we took a left turn in a narrow street like an elephant doing the conga, all 15 metres and 35 tonnes of us, he would size the thing up, and then with a satisfied grin come down a gear (out of 13), give the throttle a satisfactory burst and bellow out, “Watch out, we're a-coming through.” Hanging about for the papers made us miss the night ferry, so we phoned ahead to book another for the morning.

At Dover we had three small hours of toing and froing between agents and customs. Finally, Dave put himself into the top bunk at 4am: he had spent 24 hours driving from the other end of England, loading, waiting for British Rail, and pen-pushing.

DAY TWO

At 6am Dave's imperious little alarm jangled us out of our sleeping bags. No time for a brew of coffee (we carried a cooker plumbed into the cabin). It was clear that Dave wanted everything shipshape before we moved.

The ferry carried only an élite of truckers, who were each given a voucher for a giant cheap breakfast, served vigorously and gruffly. We talked “diesel talk” by the gallon as we munched, and the new boy noted gloomily the tally of 11 mutual friends our table of four drivers could remember as having been killed on these long hauls. Keen not to add to the toll, we caught up with some sleep in our cabin.

As things go, Zeebrugge customs

were swift (inside an hour). And then into the grey monotony of Belgium. Motorways are no fun, and never less so than in a drizzle. We were bowling along steadily, when there was a sudden shattering bang. We ground on to the hard shoulder. One of the 12 trailer tyres—an inside one of a pair, by sod's law—had blown. Dave set to with a giant jack and wheel brace.

We motored into Aachen, where a long queue of trucks and some querulous customs officials had us kicking our heels for three hours before we could roll into German customs. A big German customs man noticed a couple of mistakes in our forms. Dave kept putting his ticks and crosses in the wrong boxes in his fluster, but this rare jewel among border bureaucrats just remarked that he should not try to write his signature and, smiling, suggested that a thumbprint might be easier. “You don't mind it when they're like that,” said Dave.

We had been up since dawn and finally fell into bed after midnight, parked in a motorway service station with immaculate German lavatories (lavatories, showers and food follow availability of international telephones, customs men and bosses as the major preoccupations of truckers).

DAY THREE

We potted along to Cologne, headed for the (compulsory) night train that would haul us across Germany—a *coup* for the anti-road-haulage lobby. Before settling to a brew back at the truck, with two or three hours to spare before loading on the train, Dave checked the trailer brakes and found that one had burst a diaphragm and was irretrievably locked on. Frantic phone calls produced a mechanic, and between them the thing was fixed: we seemed to be going from hitch to hitch, but surviving.

DAY FOUR

Next morning, arrived at Munich, we unloaded the truck from its flatbed

Delays and how to cope with them

Road traffic tonnage between EEC member states rose by three and a half times between 1965 and 1976, far more than the small increase in rail transport. Whatever one's feelings about the heavy lorry it is clear that *something* must be in its favour, since the five or six complex documents a driver must show at every customs point clearly are not. The EEC commissioner in charge of the “internal market”, Karl-Heinz Narjes, has been trying to persuade members to simplify the procedures which, he says, can add between 5 and 10 per cent to the final selling price of some goods. The EEC, and its Sermon on the Mount, the Treaty of Rome,

dream of a frontier-free customs union: a little progress has been made, but borders remain a nightmare in which delays—often in the impatient small hours—are the only certainty.

By one count a Rotterdam/Naples trucker may spend 26 hours driving and a further 10 hours at community frontiers, queuing and getting his papers checked. An EEC study group investigated one frontier crossing and found that the average trucker might be held up for an hour and a half: this is small beer compared to what can happen. In the case of my journey no such computation was possible: seeing appalling queues, we would often opt

out and get some supper, change money, phone home, or find a convivial cab to brew up. This was simply making the best of a bad deal.

Instead of spot-checking a tiny proportion of trucks and their paperwork with great thoroughness, customs authorities are inclined to go through the motion—both time consuming and inefficient—of giving every trucker the once-over.

The EEC has put forward draft directives which would cut down on paperwork: they have been bogged down by French and German opposition (both countries support pro-rail policies). It is an aggravating factor

that several European countries a trucker must “transit” are not EEC members, and impose their own restrictions or taxes.

France, Germany, Italy and some Austrian towns variously impose bans on lorries on Sundays or after dusk. These might not matter if a trucker could be fairly sure of the time his journey would take, so he could plan ahead and allow for them, and even enjoy the respite they offer. Actually, his journey is fraught with so many imponderables—especially capricious officials—that the odds are he will arrive at the wrong place at the wrong time and in the wrong mood.



wagon and ran on to Salzburg where two youngsters at the agent's sorted out our papers. We changed money and went through our fifth and sixth customs posts (two for each border, often two or three desks at each, usually a queue to get to them, usually several anxious minutes of tetchy or theatrically bored checking from customs men). In spite of our TIR carnet, the paperwork for our goods was checked at every border; but beyond that, each country has its own special requirements. Because a driver can use "red" (tax-free) diesel in non-EEC countries, he has to sign at each EEC border for however much of it he has. In Austria and Yugoslavia he must pay a tax on the load's weight: it worked out at around £100 for Dave's truck for the few hundred kilometres of Austrian road we ran on.

We were momentarily thrown by the Austrian customs demanding a Zahlkarte: "What's that, mate?" asked Dave, and one was waved before him. "Never seen one of them before," said Dave and turned away, stumped. And then, he burrowed in his heap and found one: "That what you want, Chief?" he asked.

A leisurely drive (strict speed controls in Austria), and we dined safely in the capitalist world before taking on Yugoslavia. Dave gave a burly waitress a passing cuff on the bottom (she seemed delighted: if so sturdy a creature could manage to appear frisky, she did).

And then an hour and a half queuing to get into no-man's-land. The Yugoslav customs office was closed, while inside the officials clanked bottles and laughed and waved away any inquiries. After half an hour they opened for business.

A quarter of an hour later we faced



one of them who seemed jovial enough, and with whom Dave had had quite an animated chat a fortnight before. He claimed that Dave needed a TIR carnet for the truck just as he had for the trailer. "Never needed one before," said Dave. "Eh?" said the man, refusing to understand Dave's explanation that he had been through here dozens of times and never been asked for one. Incomprehension all round. "You speak English, I know you do," said Dave. "We've talked before." "When I come to England, I speak English. I speak Yugoslavian in Yugoslavia and so should you," said the man and smirked. "But you're educated," said Dave. "I'm just a working man." It did not work. "I'll lose my rag, I swear I will." Half an hour of non-communication in the neon-lit little hut with our sulky *apparatchik* (his colleagues looking embarrassed) led us nowhere. The man put Dave's papers to one side and stared into space. Dave stormed out, with the man shouting that they had called the police.

Two scenic stops along the way for Dave Clarke and his heavily laden DAF truck.

Of course they had not, but I hied after my favourite trucker and got him back. "Mickey Mouse bloody country, this." For another, seemingly interminable, half hour the customs man had our papers on his desk, neither letting us have them back nor go forward. He refused a colleague's offer to take over the forms. Dave leant himself impassively on the desk and I hovered. This thing could go on all night. Then, suddenly, the man grabbed the papers, and after a few moments' hesitation while he pondered in a last attempt to seem magisterial, he stamped them and we were out in the drizzle. It was 2am. Two hours later we pulled into our first Yugoslav layby, after an 18-hour day.

DAY FIVE

Up at 8am to rumble sedately down to Belgrade, passing from mountains into a sodden plain stretching for miles. "Flat as a witch's tit, this place," said a

fellow at our lunch stop. At the National, a bizarre modern hotel on the outskirts of the city where truckers shower and phone home and eat mountainous dishes of chops, a crazy skinny woman asked us for a ride. She was trying to get to Beirut on a Post Office passport, had a neck on which some lover had practised vampire bites, and a vicious little half-healed scar under the left eye. She looked, all told, extremely dodgy, but a young trucker offered her a bunk for the night, and we marvelled as they discussed their sleeping arrangements.

The love nest next to us was disturbed within minutes. A policeman made the entire caravanserai—10 or 15 trucks, including one whose driver had come non-stop from Istanbul and whose eyelids were working like neurotic windscreen wipers before we had put him to bed—pull out of the National and haul over to the lorry park 3 kilometres away.

DAY SIX

Dave polished his icons—plastic-mounted photos of the wife and boy—and then, as we cantered across the worst road in Europe, rearranged the fluorescent furry creatures on the dash, as each successive bump hurled them across the cab ("Got to keep the family in order," he grinned). Just as Gloria Gaynor launched herself into "I will survive" on the stereo, we passed a truck pile-up, with a lorry on its side and the remains of a car, and the small effects of two drivers and a sleeping cab scattered at the feet of the ambulance men. Another wreck to join the scattered graveyard beside the road, and probably cause for another little roadside shrine to a dead driver: they are everywhere in Yugoslavia and Greece. A policeman stopped us, and—checking the tachograph—fined Dave about £1 for speeding. Big deal.

DAY SEVEN

Our passage out of Yugoslavia went smoothly enough, though there were scary stories of Greek truckers, on strike, knifing foreign drivers.

Still, we were by the Aegean now, running beside beaches and mountains. It was hard not to feel the spirits lift. At Piraeus we pulled up beside the other truckers on the car park in front of the island ferries, and made friends with the mangy dogs there which guard the truckers and take chunks out of private motorists. At last, we felt, we had met creatures who were on the side of this eccentric bunch of blokes. At supper that first night we met an English driver who had been hauled from his cab by those strikers: one freelance zealot had put a 4 inch knife wound into his arm. After three days of unloading at one dock after another (no extra money if the process is slow), Dave turned his rig round and headed for home. "90 per cent of goods travel by road," read the windscreen sticker; it seemed a miracle, somehow ●

THE MERCEDES-BENZ 230E



It costs us a million pounds a day to stay so far ahead.



Mercedes-Benz spend over a million pounds a day, seven days a week, on research and development in areas related to safety, environmental factors, noise-reduction and greater efficiency, as well as the very latest advances in electronic and mechanical automotive technology.

Which is how cars like the Mercedes-Benz 230E remain so under-statedly elegant, so quietly efficient. And so very far ahead.

The 230E embodies the Mercedes-Benz philosophy that every aspect of a car should be truly excellent.

So, for example, the 230E offers you long-legged comfort as well as agile manoeuvrability.

And it offers unparalleled standards of safety - a very special pre-occupation with Daimler-Benz.

We built our first experimental safety car in the 1930s, and by 1951 had patented the concept of the "safety-cell" with a rigid passenger compartment and progressively collapsible front, rear and side impact zones.

The 230E shares its bodyshell with four other models: the petrol-engined 200 and 280E, and the 240D and 300D, which have diesel engines.

They all have an enviable record of long, trouble-free life, because quality is engineered into every component. The better a car is built, the better it is likely to perform over time. So we build cars to the highest possible standards.

You'll discover just how high those standards are when you drive a 230E. And what a lasting pleasure they can be.

Our investment is a million pounds a day. The rewards will be all yours.



Mercedes-Benz

Engineered like no other car in the world.

PLUGGING THE TREASURE DRAIN

by Nicholas Usherwood

The "Getty factor" has increased fears that foreign buyers will pick off the masterpieces remaining in private British collections. Yet export controls have reduced a flood of losses to a trickle.

Writing some 150 years ago after a five-month tour of Britain's private collections, the great German art historian (one of the first) Dr Georg Waagen commented in awed terms on "the astonishing treasures of admirable works of art of all descriptions which this island contains—I find myself in an *embarras de richesse* and frequently wish for the hundred eyes of Argus, all of which would find ample employment here." The treasures he found and recorded in four massive volumes were to provide material for the world's public collections up to today; his awe was understandable.

It is puzzling that in a country with such an erratic tradition of its own in the fine arts there should have been such huge collections of superb quality and wide-ranging taste. The coinciding availability of money and good art is one explanation. But the taste and the desire had to be there to complete the picture. The answer lies above all in the personality of one man, Charles I. Influenced by the architect, Inigo Jones, and Jones's patron, the Earl of Arundel, both passionate travellers and collectors with first-hand knowledge of Italy and Italian art, Charles I's collections, particularly of Italian art, were perhaps the greatest ever formed. A love of Titian and Venetian paintings is still alive here today, as the £1,763,000 raised to save Titian's *The Death of Actaeon* from export in 1972 demonstrated. Although Charles's collections were soon dispersed by the Commonwealth, he had already, by force of example, lodged in the heads of the British aristocracy the idea that the pursuit of the fine arts was an admirable, even desirable, intellectual activity. From that came the central feature of British collecting history, the Grand Tour.

Evolving from the travels of men like Lord Sunderland, who at the end of the 17th century had laid the foundations of the (now depleted) Spencer collections at Althorp, the Grand Tour and the collecting habit had by the middle of the 18th century become an aristocratic passion. A stable political situation encouraged these people to leave court and establish splendid new houses on their often grand new country estates. The need to fill these with visible signs of their taste as well as wealth combined with the peculiarly

British passion for travel—the island mentality perhaps—resulted in a prolonged phase of astonishing acquisitions: for instance, at least a quarter of Claude's output was in British collections by about 1800.

In terms of sheer quantity, however, not even the Grand Tour could compete with the effects of the Napoleonic Wars. Works were dislodged from seemingly impregnable princely collections in vast floods and the British were there, wealthier than ever thanks to the Industrial Revolution. The huge prices, by European standards, that the British were prepared to pay reflected a by now well developed and continuously evolving artistic judgment. Taste now stretched beyond Italian painting to include Dutch and Flemish 17th-century painters such as Rembrandt and, half a century ahead of the rest of Europe, it embraced earlier Flemish and Italian artists like Van Eyck, Masaccio, Botticelli and even Duccio.

So it was quality as well as quantity that made British collections so remarkable in the early 19th century, as was demonstrated to the world at large by the Great Manchester Exhibition of 1857, partly organized by the same Dr Waagen. Designed to demonstrate Britain's supremacy in the field of art, it did so all too effectively to a world dramatically changed in its attitudes. New, more middle-class and democratic attitudes to art had led to the founding of national public collections—the establishment of the National Gallery in 1824 was late by European standards—and to more professional curators. Dr Waagen himself was one, as was Dr von Bode of the Kaiser Friedrich in Berlin. They came to Manchester, they saw and they steadily started to buy. An *embarras de richesse* had bred a general complacency and it was not until the end of the century, with the arrival of even richer Americans, that anxiety set in. The response, typically, came from concerned individuals (rather than the government), a group of whom joined forces in 1903 and founded the National Art-Collections Fund, to galvanize opinion. Within two years it had, for £45,000, saved Velasquez's *Rokeby Venus* from export, outraged a section of the public at the price and gained the enthusiastic support of Edward VII.



The Crucifixion, c 1300, possibly by Duccio. If the Manchester City Art Gallery does not match the Getty Trust's purchase price of £1,798,000 before July 16, when the painting's seven-month export licence expires, it will go to America.



Henry VIII (autograph version), c. 1536,
by Hans Holbein the Younger.



Mrs Abington as Miss Prue in Congreve's Love for Love, 1771,
by Sir Joshua Reynolds.

LOST

MAJOR FAILURES

Some works considered by the Reviewing Committee but finally exported.

Sold	Artist	Work	Price	Destination
1955	F. Clouet	<i>Diane de Poitiers au Bain</i>	Not revealed	National Gallery, Washington DC
1962	Poussin	<i>Assumption of the Virgin</i>	£72,000	National Gallery, Washington DC
1965	Rembrandt	<i>Portrait of a Boy (Titus)</i>	£798,000	Norton Simon Foundation, Los Angeles
1966	Wright of Derby	1 <i>An Academy by lamplight</i> 2 <i>A Blacksmith's Shop</i>	£22,000	Mellon Foundation, Connecticut
1967	Flemish, 15th-century	<i>The Oscott Lectern</i>	£107,100	Cloisters/ Metropolitan Museum, New York
1969	Rembrandt	<i>Self-portrait</i>	£483,000	Norton Simon Foundation
1969	Bassano	<i>Flight into Egypt</i>	£260,000	Norton Simon Foundation
1970	Velasquez	<i>Juan de Pareja</i>	£2,310,000	Metropolitan Museum, New York
1971	A. Carracci	<i>Coronation of the Virgin</i>	£125,000	Metropolitan Museum, New York
1972	Reynolds	<i>Mrs Abington as Miss Prue</i>	£125,000	Mellon Foundation
1977	S. del Piombo	<i>Prophet addressing an Angel (drawing)</i>	£114,000	David Tunick, New York
1977	Van der Velde	<i>A Kaag close-hauled in a Fresh Breeze</i>	£125,000	Toledo Museum of Fine Art, USA
1978	Canaletto	<i>View of South Front of Warwick Castle</i>	£219,072	Private collection, Switzerland
1980	Langlois	<i>George III ormulu-mounted commode</i>	£132,000	Unknown, New York
1980	Persian Manuscript	<i>World History of Rashid-al-Din 1314</i>	£947,000	Via Sotheby's to Switzerland

1981	da Vinci	<i>The Leicester Codex</i>	£2,453,000	Dr Armand Hammer Foundation, Los Angeles
1981	Poussin	<i>Holy Family with Saints John the Baptist and Elizabeth</i>	£1,815,000	Norton Simon Foundation and the Getty Museum, USA
1983	Dosso Dossi	<i>Mythological painting</i>	£1,800,000	Getty Museum, Malibu
1983	R. Dadd	<i>Contradiction: Oberon and Titania</i>	£573,312	Private collection, USA
1984	G. P. Negroli	<i>Armour made for Henry II of France</i>	£1,951,250	Barry Trupin, USA

Ten major works exported before the introduction of the Waverley guidelines

Sold	Artist	Work	Destination
1910	Veronese	<i>Mars and Venus united by Love</i>	Metropolitan Museum, New York
1911	Rembrandt	<i>The Mill</i>	National Gallery of Art, Washington DC
1912	G. Bellini	<i>St Francis in Ecstasy</i>	Frick Collection, New York
1920	G. Bellini	<i>The Feast of the Gods</i>	National Gallery of Art, Washington
1921	Gainsborough	<i>The Blue Boy</i>	Henry E. Huntington Art Gallery, California
1921	Reynolds	<i>Mrs Siddons as the Tragic Muse</i>	Henry E. Huntington Art Gallery, California
1932	Rembrandt	<i>Portrait of the Artist's Son Titus</i>	Museum Boymans-Van Beuningen, Rotterdam
1930s	Hans Holbein the Younger	<i>Henry VIII (autograph version)</i>	Thyssen-Bornemisza Collection, Lugano
1937	Giorgione	<i>Adoration of the Shepherds</i>	National Gallery of Art, Washington DC
1939	Jan van Eyck	<i>The Marys at the Sepulchre</i>	Museum Boymans-Van Beuningen, Rotterdam

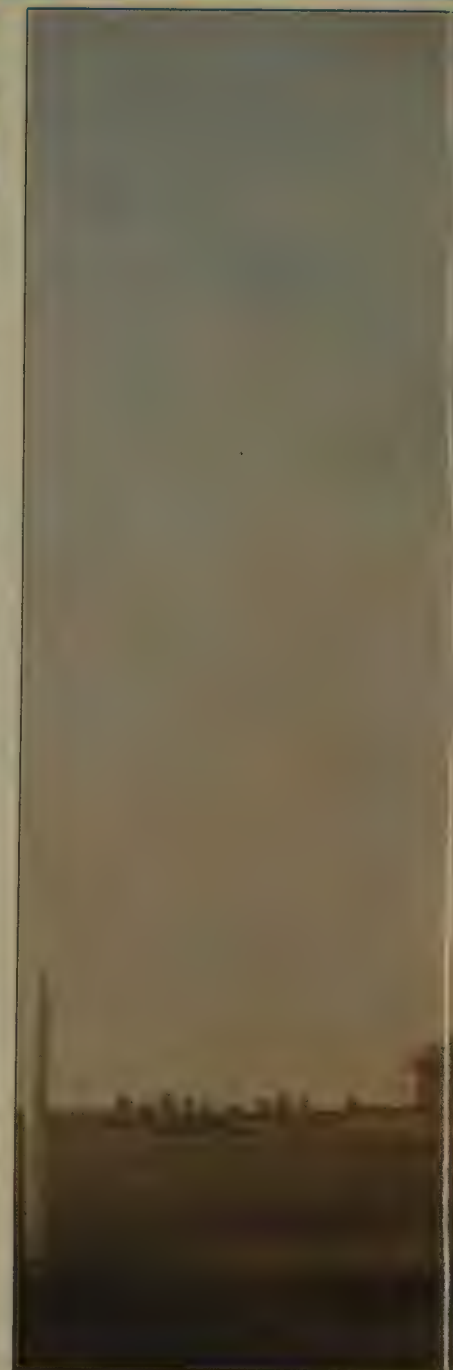


PLUGGING THE TREASURE DRAIN

The picture drain was to become a flood which even the NACF would find hard to stem. The 52 Rembrandts, 21 Rubens and 11 Holbeins that had left the country between the Manchester Exhibition of 1857 and the year 1913 were followed in just 40 years, up to the belated imposition of export regulations in 1952, by a further 45 Rembrandts, 40 Rubens and 12 Holbeins, including Holbein's only authenticated portrait of Henry VIII. These losses reflect Britain's poverty after the First World War, and the imposition of taxes such as death duties to pay for the war's appalling cost, which forced collectors to sell even faster. The Americans were waiting, richer than ever and encouraged by home-grown scholars of genius like Berenson and by dealers of genius like Duveen, increasingly confident in their taste and judgment. With Duveen even sitting for a while on the National Gallery's Board of Trustees, it must at times have seemed to the NACF like no contest.

Only after the Second World War and the imposition of still more crippling taxes did the government appoint the Waverley Commission in 1952 to make recommendations on the control of art exports. Accepted more or less in their entirety, these still form the basis of our control system. The criteria for judgment which they established and the system under which they operate have, within their limits, worked well enough until recently. The many problems lie at one end of the scale in the limited number of works, perhaps 10 to 15 a year, which are given lengthy consideration and at the other end, in the sheer volume of 3,000 to 4,000 objects which annually go through more or less on the nod of the Expert Adviser, or never qualify for consideration because of their low monetary value or recent manufacture. At the upper end of the scale, it can happen—and increasingly frequently it does happen—that a British gallery cannot match the huge prices offered by foreign buyers and benefit from a "stop" on export. The less expensive end of the market has been more susceptible to change in taste and fashion, allowing astute and well informed collectors to build up, quite legitimately, collections of underrated and undervalued items. Stubbs in particular and British art in general are classic cases—the Mellon Foundation in New Haven being for many years the discriminating buyer. As a result, in 1982 the Fitzwilliam had to pay £602,000 for Stubbs's *Gimcrack on Newmarket Heath*, which in the 1950s would barely have fetched a hundredth of that price.

The well known new factor in the



NATIONAL GALLERY



equation is the Getty Trust in Malibu. With \$90,000,000 a year which must be spent, though not necessarily on acquisitions, it makes all previous collectors pale into insignificance. The £1,798,000 which the museum is offering for an early 14th-century Siennese *Crucifixion* possibly by Duccio is an indication of a spending power that has hitherto been used in gentlemanly fashion.

This *Crucifixion* has prompted a new and important discussion within the heritage lobby of what should or can be saved. The NACF has pledged £500,000, the largest offer in its history, and an eloquent testament to its long-standing principles. The other major agency potentially involved, the National Heritage Memorial Fund, founded in 1980 in the wake of the public outcry at the dispersal of the contents of Mentmore, has made no equivalent offer. Financed by the Government but administered by independent trustees, its terms of reference are rather different, with works of art being considered alongside such assets as woodlands, early submarines and country houses, on the basis of their significance to the national heritage. It seems likely that the *Crucifixion* will go to Malibu rather than to Manchester City Art Gallery, and that the NHMF will tend to follow a rather wider brief in its fine art spending.

With the NHMF down to a mere £15 million, and the threat from the Getty foundation, the prospects of saving major works of art that become available publicly do not seem promising. Arguments about what should be saved may rage: the only certainty is that as prices rise, the merits of

SAVED

Left, *Gimcrack with John Pratt up, on Newmarket Heath*, c 1765, by George Stubbs. Opposite, *The Virgin and Child with Four Angels*, c 1300, by Duccio.

SUCCESSSES

Some works considered by the Committee and retained in this country.

Year	Artist	Work	Price	Collection
1955	El Greco	<i>Dream of Philip II</i>	£27,500	National Gallery
1959	G. David	<i>Legend of St Nicholas</i>	£58,400	National Gallery of Scotland
1963	Raphael	<i>The Entombment</i> (drawing)	£28,350	British Museum
1966	Titian	<i>An Allegory of Prudence</i>	£150,000	National Gallery
1966	Caxton	Manuscript	£90,000	Pepysian Library, Cambridge
1968	Duccio	<i>Virgin and Child with Four Angels</i>	£150,000	National Gallery
1971	Titian	<i>Death of Actaeon</i>	£1,763,000	National Gallery
1975	G. Stubbs	<i>The Melbourne & Milbanke Families</i>	£300,000	National Gallery
1975	Donatello	<i>Virgin and Child</i> (bronze relief)	£150,000	V & A
1975		<i>Great Helm</i> (armour) c 1360	£50,000	HM Armouries, Tower of London
1976	Van Dyck	<i>Virgin and Child</i>	£231,000	Fitzwilliam Museum, Cambridge
1977	T. Girtin	<i>Shepherd Sketchbook</i>	£41,400	Whitworth Art Gallery, Manchester
1978	Canaletto	<i>1 Warwick Castle, East Front</i>	£275,000	Birmingham Museum and Art Gallery
		<i>2 Warwick Castle, East Front from Courtyard</i>	£275,000	Art Gallery

1979	Algardi	<i>M. Antonio Cerri</i> (sculpture)	£265,000	Manchester City Art Gallery
1979	Second-century	<i>The Warwick Vase</i> (Roman)	£250,000	Burrell Collection, Glasgow
1982	G. Stubbs	<i>Gimcrack with John Pratt up, on Newmarket Heath</i>	£602,000	Fitzwilliam Museum
1984	Van Dyck	<i>Venetia Stanley, Lady Digby as Prudence</i>	Not revealed	National Portrait Gallery

Some works retained through special grants and appeals, private treaty sales and "in lieu" procedures (not brought before the Reviewing Committee).

Year	Artist	Work	Price	Collection
1958	Claude	<i>Liber Veritatis</i>	Unknown	British Museum
1958	Memling	<i>The Donne Triptych</i>	Unknown	National Gallery
1960	Gainsborough	<i>Mr and Mrs Andrews</i>	£75,000	National Gallery
1961	Goya	<i>Duke of Wellington</i>	£140,000	National Gallery
1970	G. Stubbs	<i>Cheetah and Stag with Two Indians</i>	£220,000	Manchester City Art Gallery
1978	G. Stubbs	<i>1 Reapers</i>	£190,000	Tate Gallery
		<i>2 Haymakers</i>		
1978	G. Bellini	<i>Madonna and Child</i>	£720,000	Birmingham Museum and Art Gallery
1983	The Godman Collection of Islamic Pottery		Over £1,000,000	British Museum
1984	Bassano	<i>The Way to Calvary</i>	About £1,250,000	National Gallery

PLUGGING THE TREASURE DRAIN

each case will have to be increasingly tightly argued in the context of what funds are likely to be forthcoming, without prejudicing future, more vital purchases. Everyone, except the Government, is agreed that much more could still be done to ease the tax burden on owners of collections within Britain to induce them to sell at home. Tax relief on capital transfer tax with private treaty sales and "in lieu" procedures are proving helpful. The recent sale by Lord Bradford of Bassano's *The Way to Calvary* to the National Gallery by private treaty is a case in point.

But private owners need a stronger inducement than a 25 per cent remission when offering works of art in lieu of tax to counteract the potential benefit of selling on the open market. As for private treaty sales to public museums and galleries, these are a matter for negotiation between the owner and the directors or trustees, who need to be able to finance a suitably tempting offer. In the case of the Duke of Devonshire and his 74 Chatsworth Old Master drawings, it was the discrepancy between the value put on them by the British Museum, to which they had been offered, and by Christie's that led him to prefer to risk the saleroom, even though tax would thereafter have to be paid.

The emotion generated by the prospect of major works of art leaving our shores is understandable. In fact, as we have seen, the system operated since the introduction of the Waverley criteria in 1952 has effectively reduced the great exodus of acknowledged masterpieces of the previous 100 years to a modest trickle. There is no cause for complacency, however. The present system is subject to the vagaries of contemporary taste, ramshackle in its operation, and apt to precipitate desperate last-minute rescue operations. All the arguments point to a system of improved tax inducements to owners which would make it indubitably worth their while to enrich the nation's collections, at only a modest loss to the Treasury.

The Getty factor is simply another reason for greater government support to underpin a more streamlined system. Our ancestors, who so shrewdly and munificently enriched our heritage with their judicious purchases, deserve something more positive than gratitude. The richness of the collections they did so much to form provides one of the great pleasures of living in—and of visiting—this country. We surely owe it both to past and to future generations to preserve that richness as intact as possible ●



NATIONAL PORTRAIT GALLERY



BIRMINGHAM MUSEUM AND ART GALLERY

SAVED

Above, *Venetia Stanley, Lady Digby as Prudence*, c 1634, by Van Dyck, bought by the National Portrait Gallery, aided by the Pilgrim Trust, in May, 1984, for an undisclosed sum. Left, *Warwick Castle: the East Front from the Courtyard*, c 1748, by Canaletto, bought by the Birmingham Museum and Art Gallery for £275,000 in 1978.



*reflecting on
one of life's
luxuries*



Inchgower 12 years old Highland Malt Scotch Whisky

AUSTIN ROVER



THE POWER OF GOOD BREEDING.

Rover, one of the proudest names in British motoring. The marque that has a pedigree of consummate luxury and comfort. Of style, always allied to innovative

engineering. Of time-honoured prestige. And pure, refined performance. Performance that befits the legendary power of Rover. Superb acceleration, effortless motor-

way cruising and high speed handling. From the supremely luxurious Vanden Plas to the 104 mph Rover 2000*. The Rover marque brings you that power with the very latest refinements

in advanced engineering, aerodynamics, suspension and road holding. Which results in greater reliability and safety as well as that unique Rover driving sensation.

A driving sensation that will reassure you of your highest ambitions. Test drive a Rover at your nearest Austin Rover dealer. And feel the power of good breeding.



ROVER
DRIVING IS BELIEVING

THE ILLUSTRATED
LONDON NEWS

THE WORLD'S
BEST
BUILDINGS
PART THREE

pg 84

The third in this series on the world's best buildings concentrates on the 30 buildings which received two votes from the 58 people taking part in the project. Each was asked to nominate 10 favoured buildings considered to be of particular merit or interest and effective for the purpose for which they were built. A total of 53 buildings were featured in the first two articles with Durham Cathedral emerging as the clear favourite, having received 20 votes compared with 14 for the Taj Mahal and 11 for the Parthenon.

Of the buildings that attracted two votes 12 are in the United Kingdom. These range in time from Stonehenge (around 2000 BC) to the Willis, Faber & Dumas office building in Ipswich (AD 1975), and also include such individually memorable structures as St Pancras Station, Westminster Hall, Caernarvon Castle, Oriel Chambers in Liverpool, Castle Howard in Yorkshire and Wilton House, Salisbury. The Church is represented in this sec-

tion by Ely and Westminster Cathedrals, Christ Church, Spitalfields, and the mausoleum at Castle Howard.

Four buildings in the United States received two votes, all of them built in the mid 20th century and three of them sited in New York City. They are the Guggenheim Museum, Lever House, and the United Nations Building. The fourth American building, which like the Guggenheim was the inspiration of Frank Lloyd Wright, is the Johnson's Wax office in Racine, Wisconsin. Germany has three buildings in the two-vote category—Die Wieskirche, the Vierzehnheiligen church, and the rococo Amalienburg Pavilion in the park of the Nymphenburg Palace near Munich.

Elsewhere in the world two votes were accorded to the Kremlin (one of them from the Duke of Edinburgh, the other from Dilys Powell), the Islamic Dome of the Rock in Jerusalem, the Katsura Palace at Kyoto in Japan, the Forbidden City in Peking, the Parlia-

ment Building in Brasilia (the elegant Palace of the Dawn in the same remote but extravagant capital city was also nominated, but received only one vote, that of the Duke of Edinburgh), the Museum of Anthropology in Mexico City, the rock-cut tombs of the desert city of Petra in Jordan, the Hermitage in Leningrad, the Suleymaniye Mosque in Istanbul, and two buildings in France—the baroque château of Vaux-le-Vicomte and Le Corbusier's student hostel, the Pavillon Suisse at Paris University.

Research by Liz Falla and Faith Clark.

Back numbers of the May and June issues of *The Illustrated London News*, containing the first two articles in this series, may be obtained at £1.50 per copy (inc P&P) from:

Circulation Manager
The Illustrated London News,
Elm House, 10-16 Elm Street,
London WC1X 0BP.

The Contributors

The following contributed lists of favoured buildings:

The Duke of Edinburgh
Tony Aldous
Raymond Andrews
Lord Anglesey
Professor Bernard Ashmole
James Bishop
Peter Blake
Lord Bullock
James Callaghan MP
Sherban Cantacuzino
Sir Hugh Casson
Alec Clifton-Taylor
Patrick Cormack MP

Jill Craigie
Theo Crosby
Dame Sylvia Crowe
Lord De L'Isle
John Drummond
Lord Esher
Norman Foster
Maxwell Fry
Lord Gibson
Germaine Greer
Professor Ralph Hopkinson
Kenneth Hudson
Sir Geoffrey Jellicoe
Lord Kennet
Sir Osbert Lancaster

Sir Denys Lasdun
Bernard Levin
Lady Longford
Stephen Macbean
Michael Manser
Michael Middleton
Lord Montagu of Beaulieu
Edwin Mullins
Lord Norwich
Professor Eduardo Paolozzi
Norman Parkinson
Lord Perth
Monica Pidgeon
John Piper
Dilys Powell

Sir Philip Powell
Cedric Price
Lord Quinton
Sir William Rees-Mogg
Lord Reilly
Norman St John-Stevás MP
Professor Alberto Sartoris
Roger Scruton
Richard Seifert
Donald Sinden
Gavin Stamp
Sir Roy Strong
Sir Ralph Verney
Sir David Wilson
Lord Young of Dartington

2 Votes



The Palace, or Forbidden City, of Peking was built by Kublai in the 13th century and was designed originally to contain all the city within its walls. It is a fine example of Ming styling, with liberal use of marble, brick and wood and much intricate carving. It was chosen by:
James Callaghan, Norman St John-Stevás.

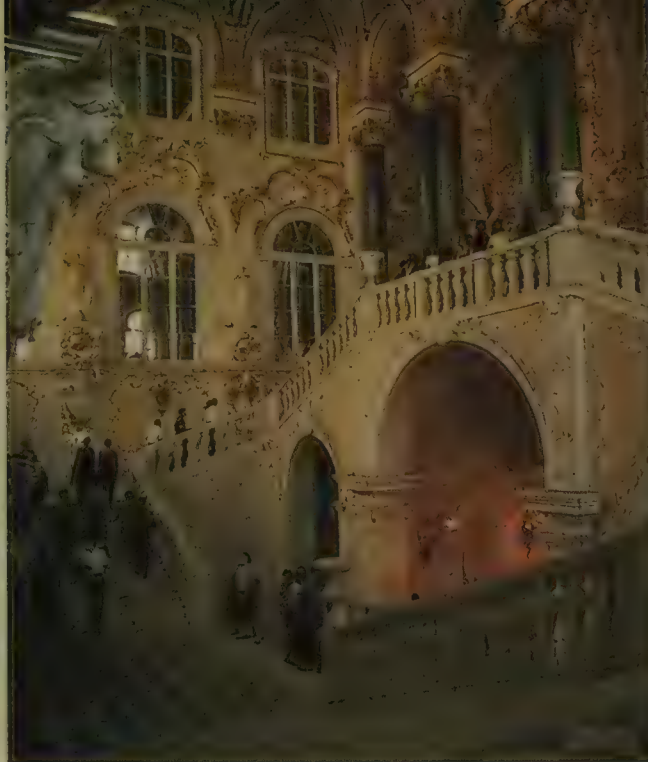
Lever House in New York, right, was the first notable glass-walled skyscraper, incorporating a 21-storey tower raised on a podium to provide free space on the ground. It was built in 1952 by Skidmore, Owings & Merrill. Raymond Andrews calls it "the most original office building, so badly copied elsewhere".
Raymond Andrews, Norman Parkinson.



Christ Church, Spitalfields, above, one of London's finest churches by Nicholas Hawksmoor, was designed in English baroque style in 1720. The church suffered from some unhelpful additions in the 19th century and has not been in regular use for some time, though determined efforts are being made to bring it back to life.
Sir Denys Lasdun, Gavin Stamp.



HERBIE KNOT



NOVOSTI



BRITISH TOURIST AUTHORITY

The Hermitage Museum in Leningrad was constructed in the 18th century adjacent to the Winter Palace to house the Tsars' art collections. After the revolution the buildings were combined. Gavin Stamp describes it as "the most splendid and decorative museum building in the world".
Lord Montagu, Gavin Stamp.

Wilton House, near Salisbury in Wiltshire, is a combination of a Tudor tower, all that remains of the original building, and an elegant Stuart house brilliantly put together by Inigo Jones, who also designed the state rooms for the interior, including the Double and Single Cube rooms.
Lord Anglesey, Michael Manser.



ARCHITECTURAL ASSOCIATION

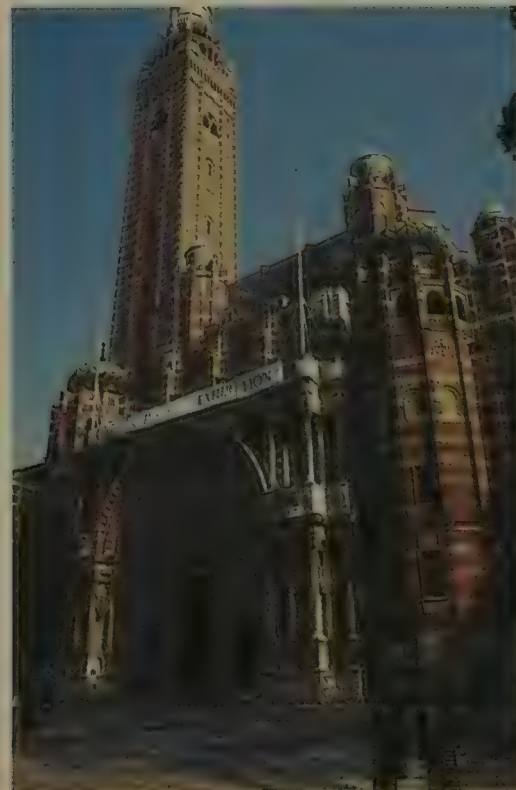


SUSAN GRIGGS

The château of Vaux-le-Vicomte near Melun in France was designed by Louis Le Vau for Nicolas Fouquet, Louis XIV's finance minister. It was completed in 1661, with gardens laid out by André Le Nôtre. It is described by Alec Clifton-Taylor as "one of the world's finest country houses".
Alec Clifton-Taylor, Lord Montagu.



The Willis, Faber & Dumas offices in Ipswich were designed by Norman Foster and built in 1975. One of the many innovations is the glass curtain wall that reflects the town outside during the day and at night becomes transparent to reveal its interesting interior.
Tony Aldous, Richard Seifert.



THE IMAGE BANK



THE IMAGE BANK

The tombs of Petra, in Jordan, left, were cut from rocks in about the second century AD with remarkable architectural façades of porches and pediments. The tombs are now used as dwellings. Petra lies in a valley of pink-hued sandstone, inspiring the only well known line by the Rev J. W. Burgon: "Rose-red city half as old as time".
Norman Parkinson, Dilys Powell.

Westminster Cathedral, far left, was designed in Byzantine style by J. F. Bentley. The exterior, which is distinguished by alternating bands of brick and stone, has a campanile at the north-west corner; it was completed in 1903, seven years after the foundation stone was laid. The interior has mosaic and marble from all over the world.
Norman St John-Stevans, Gavin Stamp.

ARCHITECTURAL ASSOCIATION

2 Votes

The Guggenheim Museum in New York, right, designed by Frank Lloyd Wright and completed in 1959, is perfectly round, with an interior spiralling ramp six floors high. The building sits among the ponderous architecture of upper Fifth Avenue like a glass of champagne among pints of brown ale. An American critic called it "Wright's last slap at the city", but New Yorkers have taken it in their stride. *James Bishop, Richard Seifert.*



ARCHITECTURAL ASSOCIATION



ARCHITECTURAL ASSOCIATION

The Suleymaniye Mosque in Istanbul, left, was designed by Sinan and begun in 1550. It reflects the Ottoman preoccupation with the imposition of the perfect circle on the perfect square, and its ground plan was modelled on that of Santa Sophia. Roger Scruton chose it as "an oasis of calm and light and exactness". *Roger Scruton, Gavin Stamp.*



ROBERT HARDING

Die Wieskirche, near Oberammergau in Germany, was built by Dominikus Zimmermann between 1745 and 1754 as a Bavarian pilgrimage church. The simple rural exterior gives no hint of the luxurious rococo decoration within. Michael Middleton relishes this contrast, and chose it for this as well as for the "enchancing gaiety" of the interior. *Bernard Levin, Michael Middleton.*

Ely Cathedral, right, is Saxon in origin but it was greatly enlarged by its Norman abbot, Simeon. In 1322 the central tower collapsed and was replaced by a stone octagon, stretching over the width of the cathedral. Sir Osbert Lancaster nominated it as "the finest of English cathedrals". *Sir Osbert Lancaster, Sir Denys Lasdun.*



BRITISH TOURIST AUTHORITY

The Johnson Wax Company's building at Racine, Wisconsin, far right, was designed by Frank Lloyd Wright. The main administration block was completed in 1939 and more offices and a research tower, alternating square storeys with round mezzanine floors, were added between 1944 and 1950. The external walls are made of brick and glass tubing. *Norman Foster, Sir Philip Powell.*



ARCHITECTURAL ASSOCIATION



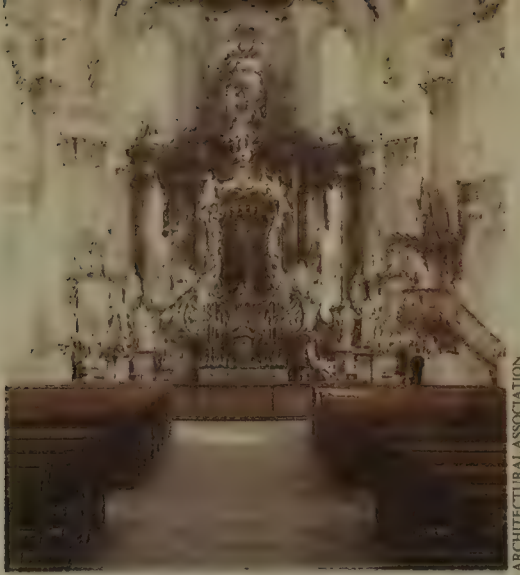
ARCHITECTURAL ASSOCIATION

The United Nations Headquarters in New York, left, was completed in 1952. The basic architectural concept was Le Corbusier's, but the final designs were the work of a committee headed by Wallace K. Harrison. The 39-storey glass skyscraper houses the Secretariat and the low curved-roof building alongside (originally intended to be one of a pair) contains the Assembly. *James Bishop, Lord De L'Isle.*

Oriel Chambers, Liverpool, right, built in 1865 by Peter Ellis, has a cast-iron frame and is simply and elegantly modelled to reflect its method of construction. Narrow stone piers are interspersed with iron panels on the façade, each panel containing a plate-glass oriel window. *Lord Esher, Michael Middleton.*



ARCHITECTURAL ASSOCIATION



Vierzehnheiligen, the Pilgrimage Church, in Germany, was designed by Balthasar Neumann and built between 1743 and 1772. It has an austere exterior and an intensely detailed interior, riotous in its rococo detail yet, in the words of Sir Philip Powell, "perfectly ordered in its treatment of space and light".
Lord Kennet, Sir Philip Powell.



St Pancras Station in London was built in two parts. The station itself, with a 240 foot span of iron and glass across the rails and platforms, was designed by W. H. Barlow and built in 1863-67. The building enclosing it and fronting Euston Road, originally the Midland Grand Hotel, was the design of George Gilbert Scott and was built in 1868-72.
Lord Anglesey, Theo Crosby.



Katsura Palace, in Kyoto, Japan, left, was built for Prince Toshihito in 1590. Enclosed by high bamboo fences, the palace buildings are framed in light wood with plain walls and follow the *sukiya* ideal of the perfect marriage between house and garden, with the emphasis on proportion.
Sir Hugh Casson, Monica Pidgeon.



The Pavillon Suisse is Le Corbusier's hostel for Swiss students at the Cité Universitaire in Paris. Built in 1932, it stands as a prototype of the vertical slab style of building, apparently riding free of its base.
Raymond Andrews, Lord Esher.

The Dome of the Rock in Jerusalem, right, begun in AD 685 on the site of the old Jewish temple, is the earliest of the great Muslim buildings. It was built by the Caliph Abd al-Malik ibn Marwan as a shrine for pilgrims. The dome, which is wooden, stands on 16 piers.
Lord De L'Isle, Michael Middleton.



SIR ROY STRONG

- 1 The Ducal Palace, Urbino: "Grandeur, elegance, perfection of proportion, the quintessence of Renaissance optimism."
- 2 Durham Cathedral: "The epitome in architecture of Blake's 'And did those feet in ancient time'."
- 3 Villa di Maser, northern Italy: "Renaissance living at its apogee of taste, richness yet restraint."
- 4 King's College Chapel, Cambridge: "An unbelievable architectural transformation scene."
- 5 Whitehall Banqueting House: "Utter purity: just two cubes."
- 6 Knole House, Kent: "Mysterious, rambling, the perfect 'mansions of England in olden time'."
- 7 Santa Sophia, Istanbul: "The greatest of great domes."
- 8 Amalienburg Pavilion, Nymphenburg Palace, Munich: "Architecture's Mozart opera."

DILYS POWELL

- 1 Taj Mahal.
- 2 Parthenon.
- 3 The Kasneh, Petra.
- 4 St Mark's, Venice.
- 5 Duomo, Florence.
- 6 Norwich Cathedral.
- 7 St Sophia, Istanbul.
- 8 Kremlin.
- 9 St Paul's Cathedral.
- 10 Church of San Giorgio Maggiore, Venice.

SIR OSBERT LANCASTER

- 1 Church of Sainte-Foy, Conques, France: "A complete Romanesque abbey church with no later Gothic additions, in charming mountain village in the Massif Central. Outside, fine sculpted tympanum, inside, system of continuous aisles for the passage of pilgrims."
- 2 St Sophia, Istanbul: "Extraordinary scale and proportions with an unprecedented enclosure of space. Shafts of light enter through the 40 windows of the vast dome."
- 3 Ely Cathedral: "To me the finest of English cathedrals, magnificent in scale, with an immensely long nave. Outside, the West Front is richly carved and decorated by a pattern of real windows and blind arcades. The builders made full use of the site."
- 4 Ravenna, Italy: "The whole city must be chosen, rather than one of its superb churches, all with dazzling mosaics, for history stopped still at Ravenna early in the sixth century, and the style is consistent. The most famous of the churches, San Vitale, was founded by Justinian in 526. The Mausoleum of Galla Placidia and the church of Sant' Apollinare Nuovo, like San Vitale, have great mosaics."

RICHARD SEIFERT

- 1 Doge's Palace, Venice.
- 2 Taj Mahal.
- 3 Palm House, Kew.
- 4 Pirelli Building, Milan.
- 5 Solomon R. Guggenheim Museum, New York.
- 6 Falling Water, Pennsylvania.
- 7 Sydney Opera House.
- 8 British Embassy, Rome.
- 9 Sussex University buildings.
- 10 Willis, Faber & Dumas building, Ipswich.

DONALD SINDEN

- 1 Tower of the Winds, Athens: "Most impressive and evocative sundial and weathervane built by Andronikos."
- 2 Ara Pacis, Rome: "Beautiful monument to peace built by the Emperor Augustus. I intend to steal it."
- 3 Lincoln Cathedral: "Especially St Hugh's Angel Choir and the Chapter House, my favourite English cathedral."
- 4 Laurentian Library, Florence: "The grandest of libraries with a staircase to match and by Michelangelo!"
- 5 Church of San Giorgio Maggiore, Venice: "Such harmony—where every horizontal and vertical is echoed."
- 6 Greenwich Palace: "What a glorious ensemble. Each architect pays homage to his predecessor."
- 7 Amalienburg Pavilion, Nymphenburg Palace, Munich: "Such elegance. The perfect setting for the young Mozart."
- 8 Harewood House, Leeds: "Pictures by Romney in frames made by Chippendale in rooms designed by Robert Adam in a house by Carr of York—what more can one ask?"
- 9 The theatre at Drottningholm Palace, Stockholm: "The perfect and perfectly preserved 18th-century theatre. The discovered link in theatre history."
- 10 Taj Mahal: "Because I cannot leave it out."

JILL CRAIGIE

- 1 Church of Santa Maria dei Miracoli in Venice: "Exquisite all over and from every angle, back, sideways and front. Perfectly in scale with surroundings."
- 2 Durham Cathedral: "Perfect setting and the best of English cathedrals for its proportions and atmosphere."
- 3 Taj Mahal: "More than lives up to expectations."
- 4 Chartres Cathedral: "Magical. Perfect in its setting—stained glass wonderful."
- 5 Chequers: "Though not very public, often photographed. A perfect example of domestic architecture of the period."
- 6 Westminster Hall: "For its stark interior and wonderful Gothic sculptures, perfectly placed."

- 7 Fenice Theatre, Venice: "A gem. Good example of restoration."
- 8 Penguin Pool at Regent's Park Zoo: "Not seen recently but struck me as a perfect example of innovation. Blends with surroundings."
- 9 St Paul's Cathedral: "Awe-inspiring, not even ruined by ghastliness around it."
- 10 Pantheon, Rome: "Very evocative of Roman circuses."

SIR HUGH CASSON

- 1 Katsura Palace, Kyoto.
- 2 Fatehpur-Sikri Palace.
- 3 Durham Cathedral.
- 4 King's College Chapel, Cambridge.
- 5 Santa Sophia, Istanbul.
- 6 Pazzi Chapel, Florence.
- 7 Palace of Westminster.
- 8 St Stephen's Walbrook.
- 9 Presidential Palace, New Delhi.
- 10 Glass House, Connecticut, USA (Philip Johnson).

MAXWELL FRY

- 1 Durham Cathedral: "A completely realized, homogeneous Romanesque cathedral by our first and only conquerors, the Normans."
- 2 Greenwich Hospital: "The first palatial lay-out I know of, in perfect scale and balance. Neither Wren nor Vanbrugh were responsible for the Queen's House."
- 3 Kedleston Hall, Derbyshire: "A fusion of grandeur and delicacy, the apotheosis and the most enchanting of all English country houses."
- 4 Thaxted Church, Essex: "The perfect example of Early English, inside and out. An architectural joy."
- 5 Ministère de la Marine, Place de la Concorde, Paris: "The twin buildings set the scale, tone and excellence of a great metropolis."
- 6 L'Unité, Marseilles: "I thought it heavy and overpowering before I saw it, but on sight a vibrating great work of art."
- 7 Seagram Building, New York: "The heart of technocracy and materialism's loftiest achievement."
- 8 Antwerp Cathedral, Belgium: "For the extreme beauty and high technology and technical daring of its tower."
- 9 Friday Mosque, Isfahan: "For the complete harmony of great forms and volumes."
- 10 Parthenon, Athens: "For nearly the same reasons as the Seagram Building—the fine adjustments producing an inevitable solidity unified in the whole."

San Giorgio Maggiore

We regret that a photograph of the Redentore in Venice was published in the May issue instead of a photograph of the Basilica of San Giorgio Maggiore.

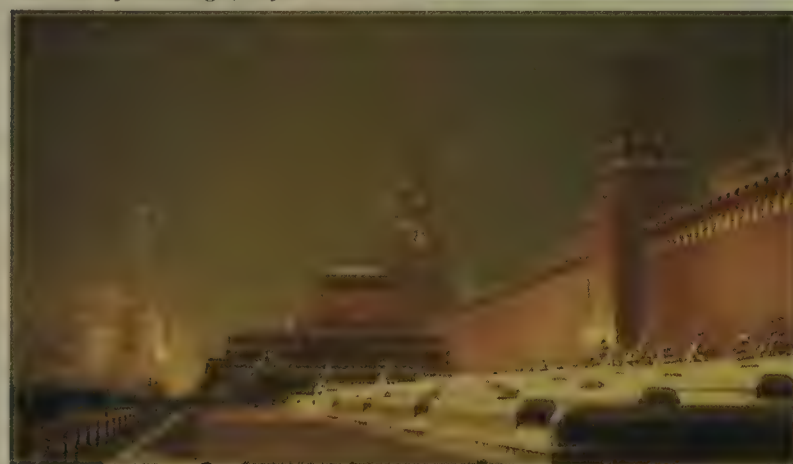
2 Votes

The Palace of the National Congress in Brasilia, right, was designed by Oscar Niemeyer and completed in 1960. The double tower contains the Secretariat, the convex structure the Senate and the concave the Chamber of Deputies. They are part of Brazil's new capital, designed by Lucio Costa and begun in 1956.

James Bishop, Lord Esher.

The Kremlin, below, was built in Moscow in 1156. Originally of wood, it was reconstructed in brick in the 14th century. It is triangular in shape, the east side facing Red Square, and its style is a combination of Byzantine and Russian baroque. The Duke of Edinburgh chose it for its "glamour and majesty".

The Duke of Edinburgh, Dilys Powell.



Castle Howard in Yorkshire, begun in 1700, was designed by Sir John Vanbrugh in collaboration with Nicholas Hawksmoor. The style is both Doric and baroque, the scale massive, and the design of the south façade borrows from Wren's vision of Hampton Court. Tony Aldous chose it as a splendid set-piece.

Tony Aldous, Sir William Rees-Mogg.

The mausoleum at Castle Howard, right, was designed by Nicholas Hawksmoor and finished in 1742 after his death. John Drummond chose it for "the grandeur of death, timeless and tremendous".

John Drummond, Lord Kennet.





ARCHITECTURAL ASSOCIATION



BRITISH TOURIST AUTHORITY

Caernarvon Castle, left, was built in 1283 as part of Edward I's campaign to control Wales. Designed by James St George it was intended both to be a fortress and to house the offices of the new English administration. It is distinctive for its polygonal towers and colour-banded masonry. Sir David Wilson describes it as "the greatest castle in Britain".
Bernard Ashmole, Sir David Wilson.

Westminster Hall, right, the only surviving part of the Palace of Westminster, was built by William Rufus in 1097 and remodelled by Richard II at the end of the 14th century. It has the earliest surviving large-scale hammerbeam roof. Jill Craigie chose it "for its stark interior and wonderful Gothic sculptures, perfectly placed".
Jill Craigie, Lady Longford.

The Museum of Anthropology in Mexico City, far right, designed by Pedro Ramirez Vázquez and completed in 1964, was chosen by the Duke of Edinburgh as "an original and imaginative concept to house a very rich exhibition".
The Duke of Edinburgh, Kenneth Hudson.



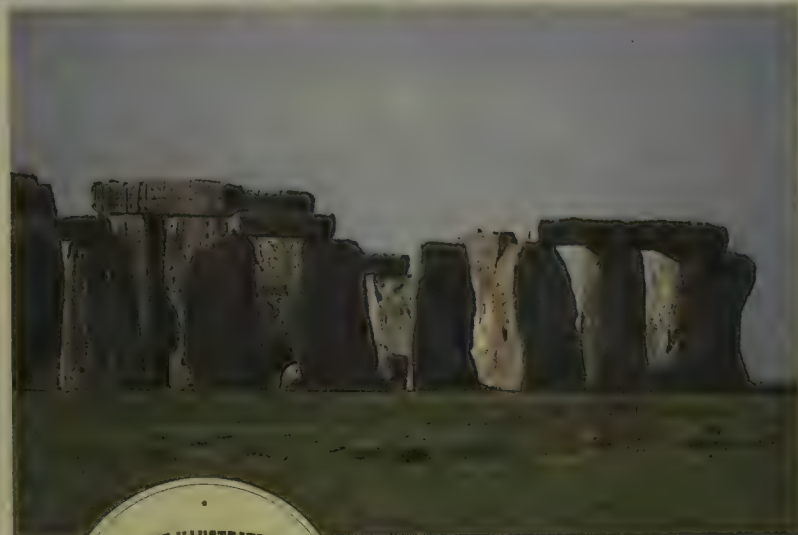
BRUCE COLEMAN



FRITZ VON DER SCHULENBURG

The Amalienburg Pavilion, or hunting-lodge, in the park of the Nymphenburg Palace near Munich, was built for the Electors of Bavaria in 1733. Its designer was François Cuvilliers. Sir Roy Strong calls it "architecture's Mozart opera" and Donald Sinden a "perfect setting for the young Mozart".
Donald Sinden, Sir Roy Strong.

Stonehenge, above right, was built from about 2000 BC on, during the Late Neolithic period and Early Bronze Age. The bluestones were brought from Wales and the sarsens from Avebury. Some of them are 30 feet long and weigh 50 tons. It was chosen by Lord Quinton as the "most brilliant of purpose-built sun-worship edifices".
Norman Parkinson, Lord Quinton.



ILN PICTURE LIBRARY

THE ILLUSTRATED
LONDON NEWS
THE WORLD'S
BEST
BUILDINGS
PART FOUR

Next month: A further selection and the final list of the 100 best buildings

The Gatwick Express. Quicker than tunnelling to Heathrow.



London to Heathrow by tube was never much fun.

Picture yourself, at the height of the back-packing season, fighting your way onto a crowded tube in Central London. Your luggage ends up either under your feet or under someone else's

Then it's stop. Start. Stop. (We shan't go on – it's 18 starts, 18 stops and 45 minutes from Piccadilly Circus to Heathrow.)

But now, the Gatwick Express can take you from Victoria station to British Caledonian's home base in just

30 minutes, non-stop. (And from Gatwick, we fly to 24 countries in 4 continents.)

The trains run every 15 minutes from 05.30 to 22.00. (Later services run at 22.30, 23.00, 23.59 and 01.00, then hourly until 05.00.)



They have air-conditioning, automatic sliding doors and plenty of luggage space between the seats.

Also, you'll find it just as convenient coming into London as going out.

Returning by tube from Heathrow, you may well have to change lines to

reach your final destination.

Returning to Victoria, you just head for the taxi rank.

As you can see, it's designed for people who want air travel without any unnecessary stops on the way.

Without any disrespect, that is,

to South Ealing, Northfields, Boston Manor, Osterley, Hounslow East, Hounslow Central, Hounslow West and Hatton Cross.

British Caledonian
We never forget you have a choice.



If you look into the paintwork of a BMW, you'll see yourself looking out.

That impeccable finish is a reflection of the overall quality of the car.

For example, before the exhaustive paint process begins, the sheet metal is subjected to a rigorous test.

It's immersed in salt water for a full ten days. If one sheet shows the slightest hint of rust, the whole batch is rejected.

(After all, what's the point of creating a masterpiece if the canvas is rotten?)

First stage in the paint process itself is an anti-corrosion dip, in which the whole

car is submerged.

There's nothing particularly unusual about that — except that BMWs are held under for up to twice as long as other cars.

BMW also take more time in the paint shop itself. Here the body inches along in the slowest two mile journey of its life.

It will spend up to 15 hours in a series of cleaning baths, spray bays and baking ovens.

It will undergo a special, 6-stage underbody protection process, to give even greater resistance to rust.

It will be hand washed, polished and

finished by painters who are encouraged to take a break every hour, in order to keep their concentration sharp.

Finally, it will be examined by inspectors who have to take a special eye test before they are considered fit for the job.

Small wonder then, that in a recent

independent rust survey of cars up to 6 years old, BMW outshone all the rest.

Now that you know how much care goes into perfecting a BMW, can you see yourself in anything else?



THE ULTIMATE DRIVING MACHINE

THE BMW 3 SERIES STARTS AT £7260. THE 5 SERIES STARTS AT £8645. THE 7 SERIES STARTS AT £14,995. THE 6 SERIES STARTS AT £19,275. PRICES CORRECT AT TIME OF GOING TO PRESS. INCLUDE CAR TAX AND VAT BUT NOT DELIVERY OR NUMBER PLATES. INCLUDE DELIVERY CHARGE INCORPORATING BMW EMERGENCY SERVICE AND INITIAL SERVICES £198 + VAT. FOR A BMW 3, 5, 6 OR 7 SERIES INFORMATION FILE PLEASE WRITE TO: BMW INFORMATION SERVICE, P.O. BOX 46, HOUNSLOW, MIDDLESEX.

PRESS. INCLUDE CAR TAX AND VAT BUT NOT DELIVERY OR NUMBER PLATES. INCLUDE DELIVERY CHARGE INCORPORATING BMW EMERGENCY SERVICE AND INITIAL SERVICES £198 + VAT. OR TELEPHONE: 01-897 6665 (LITERATURE REQUESTS ONLY). FOR TAX FREE SALES: 56 PARK LANE, LONDON W1. TELEPHONE 01-629 9277.

Wimbledon's royal rooms

by Ursula Robertshaw

The members' rooms at Wimbledon, which are used for the reception of royal visitors during the championships, have been given their first major refurbishment for some years. During the six winter months the tea room, lounge and cloakroom have been transformed and are now "fit for a king"—or for the All England Lawn Tennis & Croquet Club's president, the Duke of Kent. The prestigious commission to redecorate was won in competitive tender by Caroline Peerless of Trio Design, Pimlico, who is a former Wimbledon player. She aimed at a country house atmosphere, typically English, with fine workmanship and gentle colours.

The tea room, below left, which is used for occupants of the royal box during the championships, has been given new windows inspired by a Georgian conservatory. The dado is of antique pine and the wallpaper's pattern of tulips and floral sprays is repeated in the curtains. The lounge, right, is panelled in honey coloured pine and also has neo-Georgian windows. The portrait of George, Duke of Kent, the president's father, has been lent by the Queen; it was painted in 1925 by John Saint-Helier Lander.

The cloakroom, below right, was formerly a windowless cupboard underneath the Centre Court. The ceiling was lowered and draped in chintz to simulate a tent—marquees are very much a feature of Wimbledon fortnight. Air conditioning is concealed behind the mirrors. The dressing table set is antique



PHOTOGRAPHS BY FRITZ VON DER SCHULENBURG

THE COUNTIES

Richard Booth's

HEREFORDSHIRE

Photographs by Julian Calder



Brynmelyn, a house bought by my grandfather's cousin William Booth in 1905, is near Hay-on-Wye, which is in Powys, but it stands in Herefordshire looking across Offa's Dyke to Wales and the Black Mountains. Its name is Welsh, and so is the name of the surrounding valley, Cusop Dingle. Indeed, old farmers assure me that this is really part of Wales. I cannot disagree with them. On as many Sundays as possible I ride my horse up the deserted bridleways into the hills. There are hundreds of miles of these trackways, and hardly a mile of road suitable for cars. In an infinite number of trips I cannot remember having met a single human being in this hinterland, but 100 years ago there were as many as 300 people living and working there. Innumerable quarries, a lime kiln, a brick yard, a vanished cider house, derelict cottages and farmhouses too remote to attract affluent urban dwellers, all testify to the destruction caused by modern agriculture and the supermarket.



Arthur's Stone, the Neolithic long barrow near Dorstone on Merbach Hill; and, top, the view from there north-eastwards to Staunton-on-Wye.

According to Ella Mary Leather in *The Folk Lore of Herefordshire*, the last fairies in the British Isles were seen here, and I love the place with a passion for which I would abandon every town in the world. The radicalism it gave me, which means that I look West

rather than East for my allies, has inspired my whole understanding of Herefordshire.

From the top of Cusop Dingle I can look across 50 miles of the county to the Malvern Hills, and I know from my own travels that Herefordshire is a

kind of vast fortified bowl with hills at every extremity. The long drag up difficult inclines has always contributed to its isolation. Cobbett never penetrated to the interior, and even in the age of motor transport a snowy night will immobilize lorries at Clows Top on the Kidderminster road, or on Fromes Hill on the way in from Worcester. The natural fortification of west Herefordshire is reinforced by scores of minor castles which mark the limit of English expansion, and at my own castle in Hay the river ceases to be navigable. The glorious remoteness which this situation created was savagely removed 15 years ago by the construction of the Severn Bridge, and Hay-on-Wye now gets as many visitors from Bristol as from Birmingham. Our opposition to this invasion is deep but silent. If possible we try to ignore the synthetic culture which ease of communication brings.

From the choice of a few dozen castles within 10 miles of Hay I prefer, for equestrian reasons, to





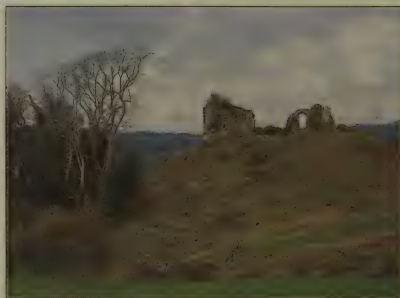
Herefordshire

follow the old railway line to Clifford. The natural history of railway lines is far superior these days to that of farmland, especially when the wild orchids are in flower. I always think of Clifford, the home of Tennyson's Fair Rosamund, as a typical castle of west Herefordshire. It is a pragmatic defender of the soil whose quality of stonemasonry attests to a craft which has steadily declined over 800 years.

The nature of my business forces me to spend some 30 hours each week in a car, during which time I feel like the squashed interior of a crab, but an exploration of the rest of the county might demand the use of a vehicle. I approach north Herefordshire by joining the A49 at Leominster. This means that I can go through Weobley (a standard local joke is that some people go to Leominster via Weobley), one of the most perfect black-and-white villages in England and not in any way spoiled by a few brick buildings having been painted to match. I might, perhaps, make a detour into Kington where Hergest Croft has one of the finest arboreta in the county, even though somewhat over-mature.

Strong memories flow at Sarnesfield for, although I have never visited Sarnesfield Court, I know it to be the home of the Marshall family whose treatises on regional agriculture, written in the late 18th and early 19th centuries, must put them in the same class as Arthur Young. The current owner is a great player of spoof (guessing how many coins are in the hands of opponents) in the pubs of Hay and, as such, I regard him as a friend. Leominster is typical of many Herefordshire towns built for horses but which has now been spoilt by cars.

A few miles south of Leominster lies Hampton Court, until recently the



The ruined towers of Clifford Castle, birthplace of Jane Clifford, Tennyson's Fair Rosamund. The county of Hereford is famed for its black-and-white half-timbered houses, and those at the little town of Weobley, top, are good examples.

home of Lord Hereford, the premier viscount in England. A few years ago, before restoration by its new owner, the house provided an extraordinary monument to the power of the regional bosses in England. The 15th-century gatehouse stood proud, but the chapel roof had collapsed and the squash court was filled with cobwebs. Even while the house was unoccupied, a huge picture of a dog used to glare down at the inquisitive visitor. Superstition ruled that it would be too unlucky to remove it.

From Hampton Court the A49 goes south to Hereford, and must have been that city's main commercial artery in the 18th century when it was the road to Liverpool. In the 19th century the dominance of Birmingham reduced the regional importance of Hereford, an influence which is now reinforced by the M5. Twenty years ago 3,000 workers were "decentralized" here and

the town achieved a rise in prosperity, but it may have been at the expense of local control and local pride, which may have had greater long-term value. Either way, the town had always appeared to Welshmen as a place of unbelievable wealth, bigger than any half-dozen towns in Breconshire and Radnorshire put together. Even now, I believe, at least 25 per cent of the people of Hay have never been to London. For them a trip to Hereford represents a major excursion.

In the cathedral, with its unique and priceless chained library and its lavish tombs in alabaster and marble, the wealth of Hereford—which must have been one of the foundation stones of Britain—is clearly shown. This wealth, which was mainly agricultural, achieved its finest laurels with two products: cider and beef. The Wykham de Worde Bible of 1420, in the cathedral, has the word "cider" in ➡



Hereford Cathedral with its early 14th-century crossing tower. Left, Church Street, Hereford, one of the city's "few surviving medieval streets". Top, Ross-on-Wye. The "medieval" tower to the left of the church is 19th-century.

Herefordshire

place of the more usual "strong drink", and until 20 years ago it was possible to go into any number of pubs where there would be a dozen glasses on the bar from which you could taste a dozen different ciders.

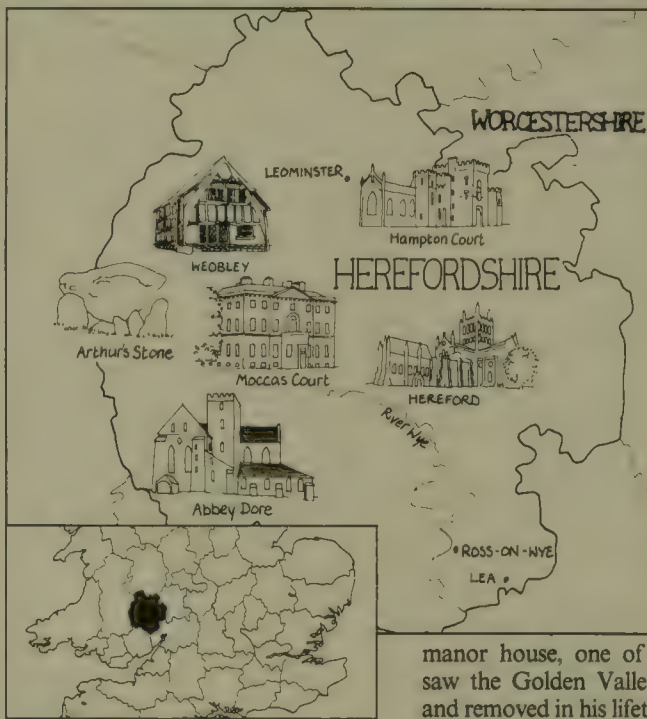
In 1890 the cider wealth contributed to the production of Hogg and Bull's *Hereford Pomona*, whose 80 colour plates make it the finest book on cider apples ever produced (it now fetches nearly £1,500), and throughout the county there were tens of thousands of rare and finely cultivated cider apple trees. Among the poor, cider drinking was universal. A pint of cider cost half the price of a pint of beer, and beer was half the price of Scotch. Eventually taxation and regulation drove out most of the local cider makers. With the local production went local pride and hundreds of years of tradition. Chemical cider moved in, and now we hear the frequent and bitter complaint that a pint of cider is more expensive than a Scotch.

I like to imagine Hereford when it was a vast medieval fortress, almost as large as Windsor Castle, filled with lowing cattle which had been driven in for protection from the Welsh. I retain a particular affection for Church Street, one of the few surviving medieval streets leading to the cathedral, which has always been the centre for second-hand booksellers in the town. In the past they were usually bow-tied and blue-suited, and I remember one who regularly nipped around the corner for double gins in the Conservative Club.

Across the cathedral green and a little way along Broad Street is the Green Dragon Hotel. Here, the carpeted interior, leather-topped furniture and immaculately laid tables seem to demand the wearing of a tie. I rarely visit it, but much respect the need of every town to have a large hotel with mahogany doors. Love of and pride in the town seem to be universal, but they are epitomized for me in a slim volume of poems by Geoffrey Bright called *Hereford is Heaven*.

Leaving Hereford along the A4103 towards Worcester I pass acres of hop fields looking onto the Malvern Hills, but back on the A49 from Hereford to Ross, I enter unfamiliar territory which leads to the Forest of Dean. Ross is ringed with hotels which are converted country houses, and its industries are among the biggest in Herefordshire. Here I feel that the Midlands have already begun but Lea, the last village before Herefordshire becomes Gloucestershire, has a pub called the Crown which affords the opportunity to gossip about mutually known stalwart drinkers, as the landlady is from Hay.

This last phase of the return journey takes me through the Golden Valley and gives me the chance to visit Abbey Dore and Kilpeck. These are the places I most frequently go to when visitors to Hay need to be entertained. The won-



Top, Abbey Dore, founded by Cistercians in 1147, is now St Mary's Church. Above, the south doorway of the Norman church of St Mary and St David, Kilpeck.

Hereford and Worcester

Area

970,240 acres

Population

630,000

Main towns

Worcester, Hereford, Evesham, Redditch, Bromsgrove, Kidderminster, Malvern

Main industries

Agriculture, cider-making, porcelain, Worcestershire sauce

derful medieval church at Abbey Dore is one of the few not laid out on an east-west basis, and the 12th-century carvings at Kilpeck rank with the Chained Library as marvels of survival. The country houses of the Golden Valley I have known as neighbours. As a book dealer, I generally see them in decline—nevertheless, I love them all the more.

Poston Manor is a beautiful small

manor house, one of whose owners saw the Golden Valley railway built and removed in his lifetime. It was also the home of Lewis Carroll's niece, and when the present owner bought it he discovered white rabbits living happily in a derelict part of the property. Michaelchurch Court—another romantic house—was owned by a lady who departed for Portugal in a chartered Viscount with 80 Pekinese, because the whalemeat there would provide cheaper food for her dogs. Moccas Court, where Handel once played, was inhabited by an American heiress who, in poverty, wasted thousands on new Harrods blankets for her dogs. These are memories that will always be with me.

As rural life dies, so farm museums are born. Near Hay I have a friend, John Johnson, whose museum I enormously admire. In addition to running a 175 acre arable farm, on which he fattens cattle in the winter, he has built up one of the largest collections of agricultural tools and implements in the

country—not to mention an impressive number of horse-drawn vehicles from farm wagons to carriages. In collecting everything from chaff-cutters to milk floats, and cheese presses to breast ploughs, John Johnson expresses the conscience of a generation by doing homage to a non-chemical age.

Back on the border, close to Hay, I am reminded that there are more Iron Age monuments here than those of any later period. Arthur's Stone, near Dorstone, where I ride frequently to visit a friend on a neighbouring farm, is one that always attracts me. Several generations of an Iron Age family were buried here in view of the Welsh hills. No more beautiful place can be imagined and no more beautiful tomb could be made. On the Welsh border we like to imagine we are in the land of King Arthur, and it is another fantasy of mine to see every castle respecting the tradition of the past and acknowledging that we have lost many more skills than we have gained ●



“How would you like your Daimler Limousine sir?” “Oh, rare, I think”

He who orders Daimler Limousine from Kenning displays impeccable taste. Elegance of coachwork, a distinctive fluted radiator with golden monogram, matched burr walnut veneers and hand-stitched leather all proclaim a quality that has long been acknowledged the world over and is unmistakably Daimler.

Extensive handcrafting results in the interiors of “standard” Daimler Limousines being not quite alike. When it comes to personalising your Limousine even further, the possibilities are extensive.

Discuss with Kenning just the colour combination you require. Perhaps velvet-style upholstery with matching curtains and floor covering? A cocktail cabinet with television receiver, radio telephone, and fold-away writing table are among the many options open to you. One constant factor among Daimler Limousines is excellence of engineering, offering swift yet hushed travel. For the rest, each Daimler Limousine is a rare thing, expressing its owner's individuality with style and dignity.



KENNING
FLEET SALES DIVISION

For further details and demonstration please contact:

Gordon C White Manor Offices Old Road Chesterfield S40 3QT England Telephone: 0246 77241

YOU CAN WITH KENNING!



TEACHER'S. A WELCOME AWAITING.

Cartier

PARIS LONDON NEW YORK



Cartier

KING SIZE

The rich taste of quality tobacco

LOW TO MIDDLE TAR As defined by H.M. Government

DANGER: Government Health WARNING:

CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

London Theatres by Paul Hogarth 3: Duke of York's Theatre

The Duke of York's Theatre opened as the Trafalgar Square Theatre in 1892. Designed by Walter Emden, it was the first theatre to be built in St Martin's Lane and the only one at that time to have real fires in the auditorium. In 1897 the American theatrical producer Charles Frohman took the lease of the Duke of York's, and under his management a number of J. M. Barrie's plays were first presented there. These included *The Admirable Crichton* in 1902, in which Gerald Du Maur-

ier first came to prominence, and *Peter Pan* in 1904. Frohman, who was to die in the *Lusitania* disaster of 1915, tried to introduce a repertory system to London with a programme of modern plays but without success, and the theatre reverted to straight runs. In one of these, *Jew Süss*, in 1929, Peggy Ashcroft first attracted attention. The Duke of York's was damaged in the Blitz and closed from 1940 to 1943, since when its successes have often been the work of modern playwrights.



Paul Hogarth Duke of York's Theatre, St Martin's Lane WC2

Omega Titane makes a case for two outstanding metals. Titanium—light, silken to the touch, yet hard as steel—subtly inlaid with 18ct pink gold. Creating style in a class of its own.

But note Omega Titane's other virtues too. The non-reflecting sapphire crystal. And the acid, corrosion, and water resistance—the latter enhanced by a screw-down crown and effective to 120 metres.

Add to this Omega accuracy which only official timekeepers to this year's Olympics can promise, and you have the most advanced, certainly most intriguing, watch of the 'eighties. Supremely, dependably, Omega.

Omega Titane: for ladies and gentlemen.

THE MOST INTRIGUING WATCH OF THE EIGHTIES.



Ω
OMEGA
Titane

For further information contact your Omega Agent or telephone 0703 611612.

Official Time-Keeper to the Olympic Games.

Designers at home

by José Manser

Few things are more revealing of people than the rooms in which they choose to live. The most mundane accoutrements of everyday life tell a story: are they old or new, strongly coloured or monochrome, haphazardly arranged or immutably formal, abundant or sparse? No room is exactly like another any more than the owners are identical, and even the bland, characterless parlour which looks more like a furniture advertisement than a real home will generally disgorge such revealing nuggets as a Ladies' Night gift of spectacular vulgarity or a finely sewn sampler from the past.

When it comes to designers, the interest grows, for they surely are putting their cards on the table. This is where their theories and ideas can be implemented. Will their own rooms reflect the style they promote to the world at large, or is there a blatant differentiation between them and their clients? It was reassuring to find, in all three living rooms of people well

known in the design world, that private style was very close to public practice.

Rodney Kinsman is a designer and manufacturer of furniture. Appalled by the poor design of most British furniture, he set up in business soon after leaving the Central School of Art in the 1960s. His company, OMK, makes and sells furniture, much of it in steel and glass which first became fashionable in the 20s. Sold both to the contract trade and for domestic use, it is spare of line, precise in detail, hardwearing and comfortable.

All these attributes might well apply to Rodney Kinsman's own sitting room, which is in a 20s extension to a late Victorian house. "The previous owner had applied moulding by the yard. It was way over the top. But I'd gutted our previous house and as a reaction against that I decided to keep this one much as it was. I painted the whole room pale grey, including the mouldings." There is also a grey carpet and grey velvet-covered unit seating, one of his own early designs, which can

be arranged to make sofas, single chairs or stools. "I wanted to get the effect of putting a paint brush over the whole room."

Some would consider this a modern room, but nothing in it, apart from his own furniture, was designed later than the 20s. The black leather armchair and chaise-longue are classic designs of that period by the architect Le Corbusier, now made and sold all over the world; so are the glass table by Mies van der Rohe and the small round occasional table by Eileen Gray. "I like the best from *all* periods," Kinsman says, but he has admitted affinity with Art Deco and both the desk and the storage cupboards are characteristic examples. "I bought the desk from Michael Chow [the restaurateur] and the cupboards came originally from Waring & Gillow, one of their standard designs of the period, I imagine."

There is little else except for some family photographs in silver frames, handsome silver radiator caps which he collects, a few carefully chosen ➤➤➤



A room which is
comfortable and original
and a bit witty.

TOM BRENT

Designers at home



PRISCILLA CARLUCCIO

In London somehow you have to preserve a certain formality.

Art Deco pieces, and a spiky plant. The calm is palpable, the colour tones of grey, walnut brown and black undisturbed, and the claim of its usually frenetic owner that he can sit quietly here, doing nothing, quite credible.

He admits that were it not for the softening influence of his wife Lisa, also a designer, the room might be too hard and masculine. Both seek perfection and "anything not quite right nags and nags at us. We're currently thinking about bringing in more texture, changing the velvet on the seating to something rougher."

Tom Brent studied interior design, and like many younger designers has rejected the Modern Movement. "I particularly don't like hard modern furniture. I've tried to make a room which is comfortable and original and a bit witty, but without the fashionable Post-Modern tendency. I'm not trying to be fashionable." Designer, nevertheless, of the unquestionably fashionable L'Escargot restaurant and a clutch of other successful eating places, he has a histrionic and original talent.

With an ability to deceive more usually found in a stage designer, he has endowed his living room with an instant patina of antiquity. He built his house recently on the site of an old printing works ("I can design on a small scale better than many architects, who are just technicians") and both the structure and furnishings pay many debts to the past. "I wanted this room, which combines entrance, dining, cooking and sitting spaces, to have a warm, pubby atmosphere, a place where you could shift the furniture around, not have it set rigidly in one position."

The stairway was once the fire escape in a Victorian brewery, and the parquet floor was rescued from the printing works. The illuminated Grand Palais sign came from a theatre which was being demolished near by (his barister wife revolted when he suggested having it over the front door), and the screen beneath came from the original interior of L'Escargot. All the seating was acquired from junk shops, but it has been newly covered in watered silk

and velvet fabrics.

Even the extrovert light-fitting dates from 1953, one of six designed to celebrate the Coronation which had been languishing in a manufacturer's stock room until they were pounced upon by the eagle-eyed Brent. Surface finishes, which also contrive to look old, are characteristically quirky. Because he had a good plasterer, Brent left the plasterwork exposed, but sealed it by spraying with a weak shellac solution.

The undulating storage unit which runs the length of the room and incorporates the kitchen is new, and another vehicle for his original finishes. It has a terrazzo top and its ply doors are stipple-painted to a corned-beef granite finish. Their reddened edges are treated with a blown copper powder, their inner sides have the lacquered brass-leaf finish which has been employed copiously in several parts of the house; wonderfully lustrous and cheaper than gold-leaf, it is the old technique we knew as gilding. With his joky approach and constant references to the past Tom Brent reflects a feeling

that is strong among a certain group of designers and appears to be popular with the general public.

Priscilla Carluccio is director of product development for Habitat, Heal's and the Conran Shop in Fulham Road, London. Her home is in one of those small Victorian terraced houses in which the capital abounds, and a previous owner had already extended the back room at ground level to make a good-sized family living room. "But we had to connect it to the kitchen which is in the front. We both love food, Antonio [her husband] is a wonderful cook and, because of the Italian connexion, I suppose, the meal is an important part of our family life. We had the kitchen redone when we first moved here, and we kept it in the front room of the house. I like the friendliness of seeing straight into the street, waving to neighbours when they pass." Linked now by bronze-framed doors which originated in a 30s cinema, the kitchen is very much part of the whole family living space. "In the country I'd have had no separation

at all, but in London somehow you have to preserve a certain formality." With its white-tiled floor, marble surfaces and gleaming chromed tubs and marble centre unit, it is immaculately designed (by David Chaloner), the epitome of Priscilla Carluccio's modern side.

Like the Conran Shop, for which she once did all the buying, her design style is a felicitous combination of old and new. While the sitting area of the room contains a huge sofa and a pale, plastic laminated occasional table from the Conran Shop, the all-important dining end is furnished with an old French farmhouse table and black-lacquered Thonet bentwood chairs: they are the genuine article with the maker's name stamped into the frame.

An astonishingly modern-looking portrait of her grandmother, painted in 1923, hangs on the wall, and the modern contribution to this end of the room comes from a tiny Halogen lamp which hangs over the table, and the standard lamp in the corner. Both are Italian, like all the best modern lighting

designs, and were "horribly expensive". So, too, would have been the French enamel wall finish the Carluccios craved. "We hadn't the time or energy to do it ourselves, so we had the whole room and ceiling painted with several layers of cream paint instead, the last one sprayed on. The carved poles? My husband carves them to celebrate people and events, and he also uses them when he goes fungi hunting."

Because Priscilla Carluccio's requirements are particular, well considered and often expensive, and because she lacks the time to search out exactly what she wants for the room, some things remain to be done. She wants, for instance, to replace the undistinguished beige carpet she acquired with the house with a polished wood floor. All the same, with its generous embrace of both old and new, its careful selection of objects for their intrinsic aesthetic quality rather than for any particular stylistic statement, this seems to be a most contemporary interior. ●

RODNEY KINSMAN

Anthing not quite right nags and nags at us.



*The Peugeot 505 Family Estate.
It's quite often taken to be a family saloon.*



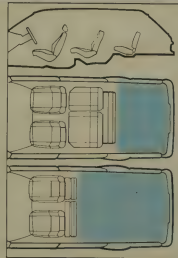
Peugeot Talbot.
A new sensation on the road.



Quite how you see our 505 Family Estate is not for us to say. (After all, you're the one in the driving seat).

On the one hand, it can accommodate loads of luggage. On the other, loads of people. And several combinations in between.

Because, even though the 505 is a purpose built estate, it has all the refinements and comfort of a superior saloon.



THE UPS AND DOWNS
Even with all eight seats up, there's still 21.9 cu. ft. of luggage space.

Fold down the back row of forward facing seats, and there's generous room for five adults and 42 cu. ft. of their luggage.

Fold down the middle row of split seats, and a cavernous 67.8 cu. ft., fully carpeted, comes into view. (When it comes to

building estates, we go back a long way).*

There's no rear sill either, so loading up is less of a strain.

From here on in, however, it's easy to forget you're driving an estate; the 505 feels every inch a luxury saloon.

A smooth 2 litre engine, five speed gearbox, power steering, and a top speed just short of 100 mph.

Tweed upholstery, electric windows, central locking, a rear wash/wipe, and radio/stereo cassette are amongst its standard features.

But then, we've never believed that an estate car owner should be denied the luxury of driving a Peugeot.

If you'd like a comprehensive information pack, please write to the address below.



PEUGEOT 505

PEUGEOT 505 FAMILY ESTATE: TOP SPEED 99 MPH (MANUFACTURER'S FIGURES). PRICES FROM £9345 (AUTOMATIC OPTION AVAILABLE FROM £9865). PEUGEOT 505 GL ESTATE: PRICES FROM £7745. ALL PRICES EXCLUDE

NUMBER PLATES, ROAD TAX AND DELIVERY CHARGES, AND ARE CORRECT AT TIME OF GOING TO PRESS. UK DOMESTIC SALES ONLY. *PEUGEOT 505 GL ESTATE LOAD COMPARTMENT CAPACITY 79.0 CU. FT. WITH SEATS FOLDED. PEUGEOT TALBOT INFORMATION SERVICE, DEPT. No. 1042, HENDON ROAD, SUNDERLAND SR5 9XZ.

Miniature mansion

by Ursula Robertshaw

The magnificent Palladian mansion illustrated, $\frac{1}{12}$ scale, is by Martin Turner. It took more than a year to make and cost £1,000 in materials. It has maple wood floors, each board hand-stained and French polished so that every one is a slightly different shade from its neighbour; the doors are finely panelled. The exterior staircase has hand-turned balustrades and carved and cambered rails. The inside staircase extends from basement to the cupola, which was built up from 300 hardwood sections. The windows open and there are fireplaces, skirting boards and cornices in all rooms.

The house is 63 inches high, 61½ inches wide and 33 inches deep, including the base, the depth of the main house being 18 inches. The bottom section slides forward to reveal the servants' quarters and the kitchen. There is a 12 volt lighting system.

Martin gave up his job as a script-writer to make this house. He is prepared to panel and decorate the rooms for the purchaser, to his specifications, and he also hopes for commissions for other houses to customers' design. His address is Flat D, 207 Albion Road,

London N16.

Fine houses need fine furniture. The pieces chosen are from The Dolls House, 29 The Market, Covent Garden. The lady of the house, with her beautifully modelled face and hands, is £40; the William Kent marble-topped table, £40; the miniature oil painting, £35; the "Chinese" bowl, £2.40; the candle lantern, £17.50; and the petit-point rug—38 stitches to the inch—£70.



The earliest English embroideries

by Mildred Budny and Dominic Tweddle

A set of richly decorated embroideries preserved in a Belgian church are believed to have originated in southern England around the early ninth century. Precursors of the Bayeux tapestry, they are the subject of an extensive study headed by the writers.



Detail of the woven silk pattern depicting King David, identified by an inscription in capitals, which forms part of the early medieval chasuble at Maaseik.

The Church of St Catherine at Maaseik in Belgium preserves one of the most important collections of early medieval textiles in Europe. They form part of the relics of Saints Harlindis and Relindis, two sisters who founded the convent of nearby Aldeneik in the early eighth century; in 1571 the relics were brought from Aldeneik to the church at Maaseik. The textiles include some richly decorated Anglo-Saxon embroideries which represent the earliest surviving group of Anglo-Saxon embroideries, and the earliest witnesses to the highly prized English art of embroidery which became famous in the later Middle Ages as *opus anglicanum*. The embroideries form part of the so-called *casula* (chasuble) of Saints Harlindis and Relindis.

Since 1979 the embroideries, with other early medieval textiles at Maaseik, have been the subject of a full study headed by the present writers, supported in part by grants from the British Academy and assisted by a number of British and Belgian specialists. The study will take some time to complete, but some striking results have already emerged.

The *casula*, now roughly rectangular in shape, measures *c* 87.2 centimetres long and 57.5 centimetres wide; it was assembled in several stages over the centuries from a number of textiles of different types and dates. Upon it the eight embroidered pieces are arranged in an "H" shape. The sides of the H consist of two long rectangular strips, each decorated with a continuous row of arches. One end of each strip has been cut away and lost; both ends have been folded under, hiding some of the decoration. The strip to the left (measuring *c* 63.0 by 9.5 centimetres) has nine arches; the other (measuring *c* 66.0 by 10.0 centimetres) has nine-and-a-half arches.

The upper surfaces are elaborately embroidered. The narrow head and baselines are decorated with interlocking chevrons. The arcades, the spandrels above them and the arched fields within them are densely packed with animal, foliate and interlace ornament. The interlace or foliate decoration in the arches sometimes runs without a break into the piers which support them. Sometimes the arched fields are elaborately subdivided, and the resulting small fields contain individual animals, birds or foliate motifs.

The cross bar of the H is made up of two shorter rectangular strips. Each is decorated with 10 roundels, arranged in two horizontal rows of five. The roundels contain single birds or animals caught up in interlace; the spaces between them contain foliate motifs. As a unit measuring *c* 34.0 by 7.5 centimetres, the two roundel strips have been joined end-to-end in a secondary alteration, in which the right-hand strip was turned upside-down.

At the ends of the arcade strips are placed four identical monograms, measuring at the most *c* 12.0 by 13.1 centimetres. They may represent a combination of either the letters M and O, M and A, or A and ω . If the monograms represent *alpha* and *omega*, they presumably denote an ecclesiastical function for the object (or objects) for which they were intended. Two monograms are decorated with fretwork, and two with scrolling stems.

The embroideries are all executed in the same technique, and stylistically resemble each other so closely that they must form a set, made in the same workshop. They were worked on linen cloth in gold-wrapped and silk threads coloured red, green, yellow, beige, and light and dark blue. The surface of the backing cloth of the monograms is painted light blue with the pigment indigotin.

In executing the embroideries the designs were first laid out with lines of coarse stitching in either red or beige thread. The background of the design was filled in with silk threads sewn in split stitch and stem stitch. The colours usually alternate within a single field, with block-like or contoured effects. The designs and frames enclosing them were filled in with surface-couched gold-wrapped threads. The gold threads consist of narrow strips of gold foil wrapped around a core of cattletail hair. After the work was done the embroidery was enriched with pearls (now lost), edging both the roundels on the roundel strips and the arcades.

Alongside the rectangular embroi-

dered strips there are some beige and red silk and gold-brocaded tablet-woven braids decorated with geometrical fretwork and an inscription in capitals. They date to the eighth or ninth century and may be Anglo-Saxon.

Immediately below the cross-bar of the H in the *casula* there is a 13th- or 14th-century textile (probably from Venice) made of linen, silk and silver-wrapped threads. It is decorated with a woven repeating pattern of pairs of confronted birds flanking tree-like motifs. To its lower edge there is sewn a fringed tablet-woven braid.

The rest of the *casula* consists of the haphazardly assembled fragments of a woven silk fabric decorated with a repeating pattern in either yellow or green against a red background. The fabric is very damaged, and there is more of it than meets the eye as it is folded in several layers. The pattern represents the enthroned figure of King David identified by an inscription in capitals and enclosed within a roundel of interlace interrupted by small arches at the cardinal points. Between the roundels there are diamond-shaped geometric motifs with birds.

The designs and script of the silk are western European—probably Anglo-Saxon—and suggest a date in the eighth or early ninth century. The enigmatic "David silk" may have been made up to Western taste in an eastern Mediterranean centre or may be rare evidence of the manufacture of silks in the West at this early date.

The embroideries may have been assembled together with the "David

silk" and the gold-brocaded tablet-woven braids from the start. Certainly upon this score may emerge during the restoration of the textiles, when the post-medieval arrangement is disassembled and the full size and shape of the "David silk" can be seen. Further textiles may also be revealed. The process of dis-assembling will thus amount to an excavation in its own right, revealing the different strata of alteration and accretion.

Nothing exists from the period in the same medium as the embroideries, but the close parallels which they have with works of art in other materials—carvings in stone, bone, and ivory, decorated metalwork and, above all, manuscripts—demonstrate that they were made in southern England in the late eighth or early ninth century. Thus they pre-date by about a century the next surviving group of Anglo-Saxon embroideries: the matching stole, maniple and girdle preserved among the relics of St Cuthbert at Durham Cathedral. These were made between 909 and 916, probably at Winchester.

The date and origin of the Maaseik embroideries mean that they cannot have been made by the early eighth-century Saints Harlindis and Relindis, as traditionally believed. The embroideries may, however, have been at Aldeneik before the second half of the ninth century, as the *Vita* (life) of the two saints, composed at this time, describes some luxurious textiles decorated in gold, silk and pearls with numerous intricate patterns, venerated at Aldeneik as relics of the two sisters, and considered to be their handiwork. The description appears to correspond in particular with the embroideries.

According to the *Vita*, the Anglo-Saxon missionaries Saints Willibrord and Boniface frequently visited the convent of Aldeneik and consecrated the sisters as abbesses. The embroideries are too late in date to be gifts from them, but in the late eighth century Alcuin, Willibrord's relative and biographer, left York to join Charlemagne's court, based at Aachen only 50 miles from Aldeneik. He or one of his associates may have provided the link by which the English embroideries came to Aldeneik.

St Boniface himself came from southern England and, as his surviving correspondence shows, he received textiles of various kinds from England. Similar references occur in Alcuin's correspondence. Thus, even though the Maaseik embroideries depict only ornamental patterns of various kinds, they nevertheless illustrate a historical movement by their early arrival at Aldeneik. Like the Bayeux tapestry, the last in the surviving series of Anglo-Saxon embroideries, the embroideries at Maaseik went to the Continent soon after they were made, and to this they owe their survival. ●

**When did you last buy
a car that smelled as good as
this new Ford Granada?**



Remember leather upholstery, and that lovely fragrance that greets you when you open the car door?

To many people it's the ultimate luxury.

Well today, once again, you can buy a Ford Granada with leather seats. It's the new top of the line Ghia X Executive which is now available in limited numbers; limited because the top grade hides which are supplied by Connolly take over sixty hours each to tan, soften and turn into fully dressed leather.

But, of course, you don't have to buy a Granada with leather seats if you don't want to. Those who prefer cloth will find any of the Ghia X models just as comfortable.



Are you as well informed as the Ford Granada driver? Note the overhead console.

Imagine that you're behind the wheel.

Does the seat position need changing? Easy, it's power-adjusted. So is the front passenger seat.

Does the temperature suit you? If not, you can always turn on the air conditioning. Believe it or not, that's

standard too. It's particularly pleasant if you're ever caught in one of those frustrating summer traffic jams.

Then again, you could always open the sun roof. That's electrically operated too. As are the windows. And the heated door mirrors.

But perhaps the greatest luxury the 2.8 litre Granadas have to offer is the luxury of power.

No matter what you ask of them, the silky-smooth V6 engines always seem to have so much in reserve that you never feel as if they're having to try very hard.

The ease of driving is assisted by power steering which, though fingertip light at parking speed, still gives you plenty of 'road feel' when you're driving faster.

As you'd expect, the automatic gearbox is standard.

And the suspension, while tuned to smooth your way round town, feels reassuringly firm on the open road.

Meanwhile, there's a splendid display of instruments on the dashboard.

An onboard computer is standard so, among other things, you can monitor your average speed and fuel consumption.

An overhead console houses a row of warning lights which alert you to potential problems like low oil level and worn brake pads.

Few drivers are as well informed.

But rather than read about it, why not drop in to your Ford dealer and experience the Granada first hand. It may well have the most comfortable seats you'll sit in all day.

With or without leather upholstery.



2.8 litre V6 can also be ordered without fuel injection.

Driving lights are standard on the Ghia X Executive. Two-tone paint, not shown, is optional at no extra cost.



Ford cares about quality.



A slow ride through Burma

by Liz Hulme

A week in Burma begins with rude awakenings. A ramshackle jalopy lurches waywardly down dusty, tree-lined roads. Tossed like pancakes, the passengers sizzle against garish vinyl seats. The heat is stifling. Is this taxi on parole from the junkyard? Experience rapidly shows that all Burmese taxis behave like dodgems. On which side of the road do these chromium-plated wrecks belong? "In the middle" was my driver's considered retort and one which brought a mental image of contorted metal and limbs. You survive, of course, just as you survive the frantic and extraordinary week offered by Burma to the traveller—seven days are all you are allowed since the gradual easing of tourist restrictions in the 1960s. Most travellers include Burma in a tour of south-east Asia, and since entry by air is mandatory your Burmese daze begins at Mingdalon airport on the outskirts of Rangoon.

As you disembark, the sultry heat strikes like a club over the back of the head. The customs procedures are Byzantine. Endless customs declarations are the rule. A currency control form is added to your identity papers. Money declared upon entry and converted into kyat ("chat") and spent is totalled on departure. Both amounts should tally. All train and air tickets must be bought and hotel bookings and currency transactions made at a branch of Tourist Burma, some of which are off the beaten track. By such means the authorities attempt to staunch the flow of imported consumer goods and foreign currency on the black market which now accounts for a third of all consumer spending. The friendly Burmese underworld awaits you in the foyer. Stakes for duty-free goods are high and punters jockey for the best negotiating position. Burma is not cheap by Asian standards but such transactions can ease the official exchange rate of 11.32 kyat to £1. After all this your unpredictable taxi ride into Rangoon comes as welcome relief.

The 3,500,000 inhabitants of Rangoon bear the burden of urban living in a relaxed manner. Devoid of skyscrapers, neon lights and traffic jams, the capital has miraculously escaped the excesses of contemporary modern cities and displays the hallmarks of the days of Empire. Its Victorian façade has altered little since the last war. Today, modest tin-roofed buildings nestle against the crumbling colonial architecture in which saplings have taken firm root. Cars are few, and the sight of the British Ambassador's gleaming Daimler still turns heads in the bustling streets. Here a gentle sort of harassment is commonplace as Burmese barter for your T-shirt, soap or foreign currency. For traders and res-



Some of the 2,000 temples which remain of the 10,000 originally built in Pagan.

tauteurs alike, ball-point pens and lipstick have mystical bargaining power. And all this, curiously, is conducted in English, with impeccable manners. "I'm most freightfleh sorry, Madam," said one wizened shopkeeper when asked for cigarettes, "but my stock is com-pletely ex-hawsted."

Of the myriad temples scattered throughout Burma, the Shwedagon Pagoda, a mile or so from the capital, is the most precious and admired. To get there may involve the farcical experience of the trishaw, invariably towed by spindle-legged old men, in which passengers sit back-to-back in bucket seats. The magnificence of Shwedagon is legendary. Eight hairs of the Buddha are allegedly enshrined beneath its golden dome which tapers to a diamond orb 326 feet above its plinth. Studded with thousands of gems it has proved remarkably resilient to the effects of fire, earthquake, pillage and 77 years of British military control since its reputed beginnings 2,500 years ago. The height of the dome has been increased by successive additions over the centuries. The 15th-century tradition of gilding pagodas was honoured by one queen who donated her weight in gold to be panelled round its bulbous form.

The 12-hour rail journey northwards to Mandalay affords a window on rural life. At frequent stops children run alongside the train balancing spicy rice dishes wrapped in banana leaves and secured with a tooth-pick. A former capital of Burma, Mandalay is now a quiet backwater.

When 100 years ago the Burmese sun proved too much for delicate European skins, it was the fashion to take to the hills to cool off. Three hours by jeep north-west of Mandalay lies the former hill station of Maymyo. The town is named after May, an intrepid British colonel, who evidently felt the place was ripe for a spot of market-gardening: common English vegetables proliferate.

In Maymyo miniature stagecoaches reminiscent of the age of Dick Turpin can be hired for the trip to the Candacraig Hotel, perhaps the most comfortable in town (double room with bathroom at £5.50 a night).

Mandalay and its environs constitute Burma's historic centre, although British occupation shifted power to Rangoon. The two countries first became involved with each other in the 18th century when King Alaungpaya wrote a letter to King George II ornamented with diamonds on gold leaf. It went unanswered. The Burmese annexation of neighbouring Arakan in 1784 brought British India and Burma into conflict, providing a pretext for a seaborne invasion of lower Burma in 1824 after a series of border incidents. British and Indian forces took Rangoon in the south virtually unopposed and 61 years later troops carried by steamship along the Irrawaddy exacted Burma's capitulation at the capital, Ava, near Mandalay in the north. Thus were the disparate Burmese brought under the thumb of the British and incorporated into the vast community of Empire.

It was to be a long and tumultuous affair which resulted in separation in 1948. While the exploitation of Burma's mineral wealth and agricultural resources made an impressive contribution to imperial coffers, the Burmese were not altogether happy with their lot. Although there was a rise in the Burmese standard of living, they resented their status as a minor province of the British Indian Empire. Britain brought in a large Indian contingent to prop up a régime which could not always count on native co-operation. In particular, the standing of Indian money-lenders and officials galled the Burmese who had virtually no representation in government. Rangoon grew into a British-Indian city whose lingua franca was Hindustani and where Indians outnumbered Burmese. The abolition of Burma's

monarchy took little account of its significance for the loyal Burmese. A bitter guerrilla war ensued.

The first king of Burma, Anawrahta, founded the kingdom of Pagan in 1044 in the upper region of the Irrawaddy river, where he and his successors built more than 10,000 temples in 40 square miles. The visitor beholds only a fraction of these today. Time, wilful destruction and earthquakes have taken their toll, but the remains of more than 2,000 of these temples provide an awesome spectacle.

The masterpiece of Pagan is the Ananda Temple, built in 1091. Its solid mass is pierced by four vaulted corridors which form a perfect cross. In each of the four vast chambers an enormous Buddha sits, symbol of Nirvana.

The constraints of time and restrictions on travel in much of upper and lower Burma, due to continuing tribal insurrections, render much of the country off-limits. As an alternative to air travel from Pagan, popular jeep transport offers a view of ordinary Burmese life, but it can be both cold (you travel at night) and uncomfortable.

At Thazi, five hours from Pagan, a train takes you back to the capital where the anachronistic Strand Hotel, the Raffles of Burma, provides a welcome respite from rigours of travel. A somewhat down-market version of the great colonial watering hole, it is supremely English, both in décor and in service: lobster dinners at under £2 and a bar which stays open until 9pm. In a country where most people drink beer from the People's Brewery, the Strand's gin and tonic stiffens the resolve to survive the mêlée of Rangoon airport once again.

For the independent traveller the most economic and reliable way to get to Burma is to fly from London to Bangkok using an Advance Purchase Excursion (APEX) ticket, which on British Airways costs £469 or £543 according to departure date. Slight variations in cost may apply to other airlines (Pan Am, Thai International, Philippine Airlines) which operate on the route. At Bangkok you connect with the daily UBA (Burma Airways) and Thai International flights to Rangoon; the current return fare is £148 and can be bought in the UK or Bangkok. A number of British tour operators include Burma in their programmes, either as part of a Far East tour or as an "add-on" to other destinations, such as Thailand.

Proof of vaccination against cholera, typhoid and yellow fever are required for entry to Burma, and anti-polio vaccine and precautions against malaria are also recommended.

A visa is essential and can be obtained from the Burmese Embassy, 19a Charles Street, London W1X 8ER (tel 499 8841) ●

The meaning of exchange rates

by David Phillips

Should you have views about the likely course of sterling (or whatever your own local currency may be) unless you are a foreign exchange dealer, or a treasurer of a multinational company? Some people, though fewer than one might suppose, do take possible exchange rate movements into account when planning their holidays abroad.

But the majority of those who are conscious of such effects do not take even a short-term view, in the usual sense of the term. They simply look at what is happening to the lira or the peseta or its value on the day they board their aircraft. They are right, of course. This is not a field where amateur sportsmen are likely to achieve a very high score; and even if you are unusually well informed about exchange rates and have some insight into the complex economic factors that make them move in various ways, as far as foreign travel is concerned they tell only a fraction of the story.

Even if the bottom has dropped out of the drachma, for example, does that mean that a holiday in the Aegean is going to be any cheaper? Haven't they been having rather a lot of inflation there lately? And if so, how does the purchasing power of the pound translated into drachmas compare with its strength in the Balearics?

Highly problematical matters, and their resolution is not likely to weigh decisively with any but the most penny-wise holiday makers. But suppose you are not on holiday, but making a business trip abroad. Is there some reasonable way of comparing costs, even as the basis of an expenses claim, or at least as a check on the sort of money you should be spending?

Some brave organizations compile comparisons of this kind, an example being Employment Conditions Abroad, which acts as a kind of clearing house for information of this kind on behalf of a number of leading international companies.

ECA actually come up with a suggested total daily rate of expenditure for a business traveller to any one of 80 destinations round the world, converted into sterling at the going rate. Their calculations are based on the cost of staying at a first-class hotel, having restaurant meals, and travelling about in the town or city concerned by taxi.

In March this year, all this came to £99 in London, which was the 25th most expensive city out of the 80. Lagos was the most expensive—you would have had to have spent the equivalent of £158 to get your London £99-worth.

This kind of comparison, for what it is worth, is much simpler than another which is attempted from time to time between family living costs in various

parts of the world. The great problem here is comparing like with like. It is not only a matter of ensuring, if you are comparing the cost of a basket of groceries, say, in Manila and Düsseldorf, that you have picked roughly similar retail outlets in each place. There is also the point that in some countries you may need to drink more than in others, or spend more (or less) on central heating.

Care has also to be taken that the various data on which such international comparisons are based are all gathered in their various locations simultaneously. Even so, a sudden change in exchange rates can put the compari-

sons out of joint.

But what of the future? Can exchange rate movements be predicted and, if so, to whom are they relevant? Of course such movements have an indirect effect, and a very considerable one sometimes, on the cost of living, because they change the price of imports. But if there is nothing I can do about it anyway, why should I worry if the fall of sterling against the dollar results in higher prices of commodity imports?

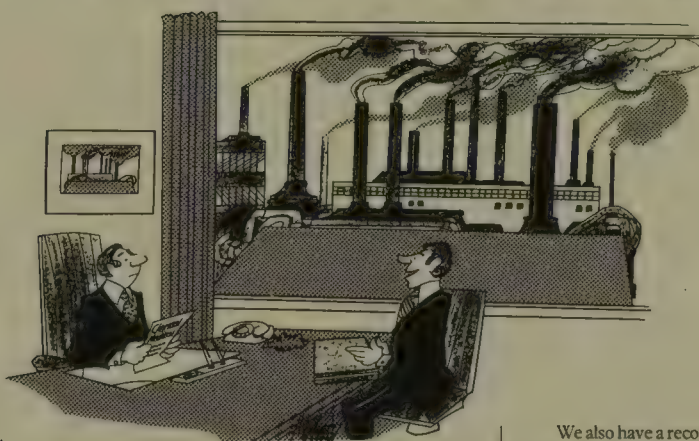
Not many of us speculate directly in commodities or currencies, but there are increasing opportunities to do so indirectly. There are, for example,

many unit trusts now investing in commodities, or in particular areas of the world, whose fortunes will be affected by changes in exchange rates.

But on how these changes will work out in the medium and the longer term the experts are, alas, rather sharply divided. The major key to the situation is the United States dollar because it is the world's reserve currency.

Perhaps the currency which is most likely to appreciate over the rest of this decade and beyond is the yen, and there are many reasons for supposing that investment in the Far East may be particularly rewarding over the next 10 to 15 years, at least ●

Now, even better terms for 'non-smokers'—from Clerical Medical.



Of course, if you are a 'non-smoker' you get even better terms from Clerical Medical.

We've just cut our life assurance premium rates for non-smokers' on a range of policies.

Our premium rates were already very good.

Now they're even better.

You are a 'non-smoker' if you have not smoked cigarettes for a year or more, and you also qualify if you smoke only cigars and/or a pipe.

How do you benefit?

Our attractive new rates are available to you – as a non-smoker – when you take out a new life assurance policy with Clerical Medical to meet any of the following needs:-

- To provide high life cover at low cost for a fixed period. (An option to convert to another type of policy without a medical can be added.)**
- To make sure your family has a regular income should you die.**
- To protect your mortgage.**
- To provide yourself with low-cost life assurance if you are self-employed.**
- To protect against losses resulting from the death of a key person in a company or partnership.**

As you can see, a whole range of important policies!

Take our Family Income Cover policy, for example: an excellent way to protect your family for a very modest outlay.

For a monthly premium of only £8.30*, a healthy 'non-smoking' man aged 30 can arrange for his family to be paid a tax-free income of £10,000 per annum right up to the year 2004, should he die at any time before that date.

Assuming his wife is also 30, in good health, and a 'non-smoker,' he could insure her life on the same terms for only £6.50* a month.

Why Clerical Medical?

Clerical Medical was founded in 1824 and we're one of Britain's longest-established, largest and most respected life offices.

We also have a record of investment success that's very hard to beat.

And, as a mutual office, all our distributable profits go to with-profits policyholders in the form of bonuses.

Your insurance adviser can tell you more about our highly competitive 'non-smoker' rates.

If you prefer, post the coupon below FREEPOST (no stamp required in the UK), phone 01-930 5474, or enquire via Prestel page 377930.

* Using premium rates current on 30th May 1984

LOWER RATES FOR 'NON-SMOKERS'

To: Tony Rider, Clerical, Medical and General Life Assurance Society, FREEPOST, 15 St. James's Square, London SW1Y 4YP. Telephone: 01-930 5474. PLEASE SEND ME DETAILS OF YOUR NEW LOWER RATES FOR 'NON-SMOKERS'.

Name

Address

Postcode

Date of birth Tel. No.

I AM ESPECIALLY INTERESTED IN:-

Life assurance cover ☐ Family Income Cover ☐ Mortgage protection ☐
Self-employed life cover ☐ Key person life cover ☐

I AM ALSO INTERESTED IN:-

Permanent Health Insurance ☐ Pensions ☐ Regular Savings ☐
Lump Sum Investment ☐

My insurance adviser is

Clerical Medical
Life Assurance

ILN 784

— TRADITIONALLY, GREAT PERFORMERS —

ALL SAAB HATCHBACKS STAND THE TEST OF TIME

The outer appearance of a Saab 900 hatchback is deceptive.

For instance, the GLi may look compact, but with the rear seat folded down, it'll take two grandmothers, flat on their backs.

With it in position, it seats the rest of your family comfortably too.

One minute this car is a well engineered work-horse, the next a 5-seater saloon. But always an exciting fuel injected sports car.

But then, change is nothing new to Saab. Over the years, we've used our aircraft design skills and legendary rally experience to introduce many innovations, including the first turbo-powered production car.

We also pioneered heated driver's seats, daytime running lights and headlamp wash/wipes. And it's including these features on all Saabs that makes the range so individual.

To test drive one at your local dealer, post the coupon today.

Then you can inspect the fine quality of build for yourself. Another reason why, on the road, a Saab will stand the test of time.

Send to: Saab Great Britain Ltd., Saab House, Fieldhouse Lane, Marlow, Bucks. SL7 1LY.

Please send me details of the Saab 900 range ☐ I'd like my nearest Saab dealer to contact me to arrange a test drive ☐

Name _____

ILN/7

Address _____

Tel.No. _____

Saab prices start at £6,675. The 900 series start at £7,320. Saab 900 GLi 5 door illustrated costs £9,090, sunroof optional extra. Prices correct at time of going to press and include Car Tax and VAT. Road fund licence, delivery charges and number plates are extra.

Saab Great Britain Ltd, Saab House, Fieldhouse Lane, Marlow, Bucks. SL7 1LY. Telephone: (062 84) 6977. Aftersales Telephone: (0604) 43643.

Our 5'10" grandmother.

Our 5'5" grandmother.



900 series from £7,320

SAAB

A more individual car

A revolutionary tyre

by Stuart Marshall

To most motorists tyres are round, black, boring and expensive. In a few years time they could be round, any colour you like, plastic and perhaps a little bit cheaper. It all depends on whether a research effort that has cost a small Austrian company about £35 million over the last 15 years pays off.

The car has been with us for nearly 100 years and the way it is made has been totally transformed. The pneumatic tyre for motor vehicles is nearly as old and, quite remarkably, it is still made in much the same way as it was at the beginning of the century.

The early ones were rubberized canvas tubes. Then the crossply tyre, with the reinforcing cords criss-crossing each other, held undisputed sway for the next 30 or 40 years. Not long after the Second World War ended the first radial ply tyre came on the market.

The radial tyre has casing cords running from one side of the wheel rim to another (radially in relation to the hub) and a stiff under-tread belt. It outperforms a crossply tyre in every respect and lasts up to twice as long. But, like the crossply and the rubberized canvas tyres, the radial is a hand-built product. Rubber is mixed with

chemicals in huge, power-hungry machines. The casing of the tyre is assembled from up to 20 separate components by skilled labour. Then the whole sticky, unstable tyre is taken away and cooked (the official word is cured) in a steam press until the rubber has become vulcanized and the tread pattern has formed in the mould.

The Austrian tyre, made by a company called LIM Kunststoffe Technologie of Kittsee, near the Czechoslovakian border, is truly revolutionary. It is made by liquid injection moulding—hence the name LIM—and its raw material is urethane, a form of plastic, not rubber. Production is completely automatic. Liquid chemicals are mixed and then squirted into a mould under high pressure to make a casing. After a short time the mould opens and a few turns of synthetic fibre are automatically wound around the casing, after which a second lot of mould segments close around it. A second shot of chemicals goes in to form the tread. A minute or two later the mould opens again and the fully formed tyre pops out. After an hour or so resting, to let the chemical reaction in the materials become complete, the tyre is ready for fitting.

It is lighter than a conventional rubber-based tyre. It may be of any



LIM's innovative urethane tyre.

colour—even translucent—and it will withstand high speeds that would destroy a normal family-car tyre in minutes. If it is made with thick sidewalls, it may be run after being punctured for long distances. Early examples of LIM tyres had very poor wet grip, and during locked wheel braking on dry roads tended to melt their treads. This does not happen any more, due to painstaking research into urethane compounds.

LIM tyres I have driven on in the last 18 months are so close to conven-

tional radial tyres in performance that I doubt if the average motorist would notice any difference—until, that is, he checked his petrol consumption over the last 1,000 miles. He would find a perceptible fuel saving, perhaps as much as 5 per cent, because urethane is less power-absorbing than rubber.

So when will the LIM tyre reach the public? Almost certainly by the end of this decade, perhaps earlier. The established rubber industry is well aware that one day all tyres will have to be made by injection moulding and not by hand assembly. But its efforts to make a viable LIM-type tyre have been unsuccessful and it appears to be unwilling to concede that a David has triumphed where Goliath has failed. The established tyre industry, too, has an enormous vested interest in maintaining the status quo because the LIM urethane tyre would make both production plants and raw material sources redundant.

Tractor tyres manufactured by the LIM method from yellow-coloured urethane have proved very successful in field trials. They could be the first to go into volume production, followed by car and then truck tyres. Whatever the tyre industry feels about LIM, its eventual entry into the market can only be good news for the consumer.

CHEANEY SHOES SAY MORE

ABOUT YOU THAN AN

INVITATION TO A GARDEN PARTY



THURLOW



CORFU



CALDER



LEEDS

JOSEPH CHEANEY & SONS LTD, RUSHTON ROAD, DESBOROUGH, KETTERING, NORTHANTS. NN14 2RZ. TEL: KETTERING (0536) 760383.

Cheaney
OF ENGLAND

A member of the
Church & Co PLC Group

What could we possibly offer you in addition to
Baume et Mercier, Bueche Girod, Longines,
Omega, Patek Philippe, Piaget, Rolex, Rotary,
Tissot and Vacheron Constantin?



Ans: Many other famous brands
and a great deal of expertise.
Free colour catalogue
available on request.



Watches of Switzerland Ltd

HOROLOGISTS

LONDON & S.E.: 16 New Bond St. W1. The Swiss Centre, Leicester Sq. W1. 279 Regent St. W1. 22 Royal Exchange EC3. 1 Old Bond St. W1. (Tyme).
MIDLANDS: 125 New St. Birmingham. SOUTHWEST: 6 Westover Rd. Bournemouth. NORTH: 17 King St. Manchester.
EAST: 15 Market Hill. Cambridge. MID-WEST: 2 Cornmarket St. Oxford.
WALES: 12 High St. Cardiff. W. SCOTLAND: 54 Argyll Arcade, Glasgow. E. SCOTLAND: 127a Princes St. Edinburgh

The whites advance

by Peta Fordham

Nothing illustrates more clearly the overall change in the taste and discrimination of the wine-drinking public than the improvement in the quality of white wines. This phenomenon, which started slowly and quite recently, has been gathering pace at such a rate that the wine-writer is now hard put to it to advise fairly.

Let us first consider what this development has been. A combination of scientific research, changed vinification methods, new hybrid grapes, and opened-up regions, among many other factors, has responded to a changed demand for the drier and fresher wines. Inflation, oddly enough, has had a beneficial effect on white wine production, though not, perhaps, on red. As grape prices have risen and with them the cost of labour and such materials as wood for barrels, makers have been forced to turn over capital quickly and forego the enormous expense of storage. The result has been crisp, much drier white wines, mainly for early drinking, made by cool fermentation, often never touching wood but matured in stainless steel—perfectly attuned to modern demands. Another result has been that although fine wines

have increased formidably in price, a new generation of well made, inexpensive ones has been created.

We have just had a perfect example. The most sensational tasting I have attended for years took place recently in London, when scores of Spanish white wines from many regions and at all prices, varying from the pleasantly acceptable to real vinous heights, were shown by importers from all over this country.

You are unlikely to go wrong with the white wines from the houses of Leon and Torres, for example. If you are interested to see what *can* be achieved and are prepared to spend about £7, Laymont & Shaw of Mill Pool, Truro (0872 70545) have a truly magnificent Chardonnay 1981 from Jean Leon, from the Panadès region. For much less Torres, perhaps the most respected innovator, can provide such wines as Gran Vina Sol, though he has many very "fine" wines, too; H. Sichel, 4 York Buildings, Adelphi, WC2 are main agents (930 9292). Arriba Kettle, of St Philip's Place, Birmingham 3 (021-236 8186); Hicks & Don, 4 Market Place, Westbury, Wilts (0373 864723); Direct Wine Suppliers, 82 Town Centre, Hatfield, Herts (30 65532); and Wines of Spain UK, Freeport, Liverpool L2 2AB (051-236 6468)

are well known for their stocks. Overall information is obtainable from Vinos de España, 22 Manchester Square, W1M 5AP (935 6142).

France continues to provide a bewildering choice of white wines. Victoria Wines at present have an astonishingly good Bordeaux Blanc de Blancs 1983 at £2.09 and a full yet delicate Côtes du Roussillon at £2.39. A good summer dessert wine is Muscat de Beaumes de Venise—theirs is £5.70.

One can always turn to Robin Yapp, of Mere, Dorset (0747 860423) for something unusual and delicious. Two suggestions include a Reuilly 1982, a wine which he thinks should be much better known, though its production is small. The price is £4.05. From the enchanting town of Azay-le-Rideau he brings in a Moelleux 1982, La Basse Chevière, gently soft and mellow and a good buy at £3.75.

New to me as a source of good wines is Rose Tree Fine Wines, at 15 Suffolk Parade, Cheltenham (0242 583732), whose intelligent and perceptive list holds some treasures. Two inexpensive ideas are a £2.20 Côtes du Marmandais 1982, their best-selling dry white, and, from Burgundy's only VDQS region, a Sauvignon de St Bris 1982, George Verret. I also had a pleasant surprise with their Muscadet, Clos des

Orfeuilles 1982, reminding me nostalgically of the old days of genuine *sur lie*, now increasingly rare. Cordier, an old friend in white wines, has Clos de la Poussie at about £6 and the white wine of Château Talbot, Caillou Blanc, at about £4.50.

Italy is also making its mark in this field, and it is amusing to scan the wine lists and see the somewhat apologetic way in which renowned houses explain that they now find such good wines there that they have to list them. The redoubtable Tanners of Wyle Cop, Shrewsbury (0743 52421) have a carefully chosen list. In London, Camisa, 61 Old Compton Street (437 4688) have some lovely new-style whites. In Southwold, Suffolk, Simon Loftus of Adnams Brewery has a superb selection, while Lay & Wheeler of Colchester (0206 67261) have now assembled a splendid and reliable list.

Wine of the month

I have heard of some disappointed tasters of "Pale Cream" sherries. This is probably because it is possible that these have been made with *fino* sweetened up a bit—not a good idea. Try the really "Jerez-tasting" one from Sandeman. Light Olorosos Pale Cream is a different thing, naturally a little sweet but not cloying. It costs about £3.39 and is available from Oddbins ●

THEY STOOD OUTSIDE THE
LORD MAYOR'S HOUSE IN 1751. NOW
THEY CAN STAND INSIDE YOURS.



Building up the universe

by Patrick Moore

It is generally assumed that the universe began at a set moment in time between 15,000 and 20,000 million years ago, with a preference for the lower figure. There was what may be called a "big bang" when space and time came into existence. During its first few seconds the universe was extremely hot and small; now it has expanded so much that we can see out to more than 12,000 million light-years, and all that remains of the "big bang" is weak radiation at a temperature of only 3° above absolute zero permeating all space.

The main agents in the build-up of the universe as we know it today are the stars, which are nothing more or less than huge nuclear reactors. A star such as the Sun shines by using hydrogen as "fuel". Hydrogen, the lightest of all the elements, is also the most plentiful; the number of hydrogen atoms in the universe exceeds the total of all other kinds of atoms put together. Inside the Sun the nuclei of hydrogen atoms are banding together to form nuclei of the second lightest element, helium. It takes four hydrogen nuclei to make one nucleus of helium; in the process a little mass is lost and energy is

released in the form of gamma-radiation, which finally percolates through to the surface, in changed form, and keeps the Sun shining.

This has been known for some time; the basic principles were worked out before the war, mainly by Carl von Weizsäcker in Germany and Hans Bethe in America. It is also possible to work out how much helium has been "cooked" inside stars since they were formed, and average this all over the matter contained in the galaxies. The result is about 4 to 5 per cent of the material in the universe. And here we come to our first difficulty; the observed amount of helium is nearer 30 per cent. Something is wrong. If the observed quantity of helium cannot have been produced inside stars, we come back to the idea that it must have been produced at the time of the original big bang itself.

The first theorist to come to this conclusion was George Gamow, in 1940. Unfortunately his ideas were not taken seriously at the time, due partly to the unconventional personality of Gamow himself. He found the classic way to measure the ages of the star clusters: the most brilliant stars are bluish, and short-lived; white stars are less brilliant and have longer lives; yellow stars and red stars are more leisurely still. There-

fore a cluster in which the leading stars are blue must be young, while a cluster in which the chief members are red must be old—the blue stars have already disappeared.

Gamow believed that at the time of the original big bang the universe was almost incredibly hot, and that the conversion of hydrogen into helium was very high—which would explain the 30 per cent now observed. He went on to suggest that using this model he could explain the building up of all the elements, starting from hydrogen and working through to the heaviest elements known to occur in nature. Finally, he predicted the existence of the weak background radiation. He was correct about this, even though it was not actually detected until the 1960s.

There were, of course, attempts by other theorists to do away with the big bang idea altogether. In 1948 a group at Cambridge headed by Bondi, Gold and Hoyle proposed the "steady-state" idea, according to which the universe has always existed, and will exist forever; as old galaxies disappear, new ones are formed by material which is created spontaneously out of nothing.

However, the theory failed to stand up to observational tests. It would mean that the average number of

galaxies per unit area of the universe would always be much the same as it is now; if we could come back in, say, a million million years' time we would see the same number of galaxies as we do now—even though they would not be the same ones. But because we can "look backwards" in time, and observe galaxies thousands of millions of light-years away as they were thousands of millions of years ago, we know that the distribution in those remote parts of the universe differs from that in our own region, which means that the universe is not in a steady state.

There was also the problem of the substance called deuterium, which is a heavy form of hydrogen. Stars do not create deuterium, they destroy it, so according to the Cambridge group there should be little deuterium around, but since the 1960s it has been detected in abundance in the space between the stars. Combined with the unexpectedly high proportion of helium, this means that element building must have occurred in places other than the stars, which seems to bring us back to the big bang.

Efforts to work out other pictures of the history of the universe are still being made. But always we come back to the basic problem—what created the material in the first place? ●

With their Falstaffian girths making up for what they lacked in height, these two splendid fellows were a familiar sight outside the Mansion House in the 18th century.

Not standing idly by gaping at the sights, but fulfilling a very useful function in the busy thoroughfare.

For a trifling sum you could pin a public announcement, such as the selling of your house, to the broad brims of their extravagant hats.

So celebrated were these characters that they became the inspiration for the most famous of all pairs of Derby figures.

Indeed, some two hundred years later, they are still eagerly collected.

SMALL WONDER THEY'RE SO SOUGHT AFTER.

Originally known as 'Pair Grotesque Punches', the first pair of these magnificent Dwarfs is thought to have been issued as early as 1770.

Today, the same painstaking artistry goes into their creation. So much so, that it would be difficult to distinguish those shown here from some of their illustrious predecessors.

From the crowns of their hats to the buckles on their shoes, every detail is painted by hand.

The richness of their flamboyant costumes is enhanced by the generous use of decoration in 22 carat gold.

Then to make sure each figure is

recognised as an original the underside is signed by the artist.

What's more, every pair of Dwarfs is unique, no two ever being alike. Each artist has individual stylistic variations and the proclamation on the hats is constantly changed.

HOW DERBY DWARFS INCREASE IN STATURE.

The eighteenth century price list gives the cost of a pair of Dwarfs as eighteen shillings, whereas each figure now costs about £275.

However, you would of course expect to pay a great deal more were you fortunate enough to find any of those earlier figures at an auction.

And it's worth reflecting on the fact that Royal Crown Derby Dwarfs are still made in the same traditional way, which also explains why so few are available.



An early pair of 'Grotesque Punches' of around 1820. Photograph by courtesy of Sotheby's.

A SHORT HISTORY.

Anyone interested in Royal Crown Derby will undoubtedly be keen to know something more of our history, in which case we recommend the definitive work on the subject entitled 'Royal Crown Derby' written by J. Twitchett and E. Bailey.

Would-be collectors may also like a copy of our abridged version of this excellent volume, which we'll send you free of charge on application to the address below.



Richly illustrated, it reveals much of the fascinating tradition surrounding Royal Crown Derby. It also establishes in no uncertain terms that our Dwarfs have an impeccable background.

Look for them wherever you find Royal Crown Derby, in specialist china shops and selected department stores.

For a complete list of stockists, together with your free copy of the 'Story of Royal Crown Derby China' write to this address: The Curator, Royal Crown Derby, Osmonston Road, Derby.


Royal Crown Derby

A year to remember

by Robert Blake

The World We Left Behind, A Chronicle of the Year 1939

by Robert Kee

Weidenfeld & Nicolson, £11.95

This is a book largely based on the contemporary Press explaining how events seemed at the time. Robert Kee, like me, was an undergraduate at Magdalen College, Oxford, when this traumatic year began. He was 19 and I was three years older but the difference is of no significance. Our experiences must have been similar. I am not sure where he stood politically. I was a rather inactive Conservative but I felt very opposed to Neville Chamberlain, and so I think were most of my contemporaries. I considered the Munich settlement to be a sell-out, but I cannot honestly say that I thought it made war inevitable, as some people claim to have believed at the time. At the beginning of 1939 war did not loom very large in my consciousness or in that of the average undergraduate or probably in that of the majority of the population. There were two serious wars actually in progress. One was the Japanese invasion of China, which seemed very remote to most of us. The other, which was in every sense closer and nearer, was the Spanish Civil War.

The service which Mr Kee has performed in this book is to describe events without the advantage of hindsight. This is obviously only one aspect of history. It would be argued by some that the whole point of historiography is the asset of being able to look back on the past, interpret it in the light of what followed and explain as far as one can the sequence of cause and effect. That may be fair enough, but historians should never forget that events now quite a long way back in the past—for example, the apocalyptic crisis of 1940—were ones which at the beginning of 1939 no one could possibly have prophesied and historical judgments depend at least to some degree on this fact.

It is fair to say that a European war became far more predictable and was far more frequently predicted after Hitler's seizure of what remained of Czechoslovakia on "the Ides of March". Few people could seriously believe any longer that his ambitions were limited to the re-unification of the German-speaking peoples. Followed closely by Italy's invasion of Albania and Franco's entry into Barcelona and Madrid, the occupation of Prague seemed a formidable addition to the power of the Axis and a sinister revelation of the use to which that power was likely to be put.

Robert Kee, however, reminds us of the staggering complacency with which

the *coup* was at first received by the Cabinet and the Conservative Party in the House of Commons. The Prime Minister refused to associate himself with charges of bad faith against Hitler and said that since Czechoslovakia had now broken up the British guarantee of her integrity had lapsed.

Not that folly was limited to Conservatives. The question of Danzig now became urgent after Chamberlain's famous Polish guarantee, made belatedly in response to a general rebellion against his first reaction to Prague. After Hitler had made a palpably bogus speech about peace, Lord Rushcliffe in *The Times* pressed for "one more" effort at settlement. Lord Ponsonby of Shulbrede, wrongly described by Mr Kee as "a former Conservative minister"—he was, in fact, Labour—wrote taking exception to this suggestion. Not "one more" effort, he said, but "another and yet another".

There are many episodes in this year which I had forgotten. Some I would prefer to forget. The treatment of German Jewish refugees by almost every country in the free world was atrocious, but Britain, because of Palestine Mandate and the need to placate the Arabs, comes out worse than most. I had entirely forgotten about the visit by King George VI and Queen Elizabeth to America. The first to be made by the King and Queen of the United Kingdom, it was greeted with characteristic curmudgeonliness by H.G. Wells but it was an immense success. There are also many interesting and nostalgic items in the book. The Morris Ten (10 hp) cost £175 with £10 extra for a sliding roof. The wife of a nobleman with 20 servants advertised for a housemaid for £60 a year provided she was "good", though whether the adjective had a moral or professional implication is not quite clear. Successful long-running plays were Terence Rattigan's *French Without Tears* and Emlyn Williams's *The Corn is Green*. J. B. Priestley launched *Johnson Over Jordan* and John Gielgud appeared in *Dear Octopus* with Marie Tempest.

Some of the prophecies made at the end of 1939 were absurd. St John Ervine in a letter to *The Times* said that "the German people are disunited and, compared with 1914, inefficient and under-nourished". They were, he continued, neurotic and liable to "suicide and despair". The *New Statesman* had the impression "that even if the Germans contemplated a mass offensive on the French front they have lost their moment, and the longer they wait the less likely it is to occur". Stephen King-Hall in the *Sunday Pictorial* predicted that "we shall not see a spectacular offensive on the Western Front in 1940". His editor, however, made a safer prediction: "Please accept our greetings for 1940. Remembering this—that 1940 will bring Peace one year nearer." Unless the war continued for ever it could hardly fail to do so.

Recent fiction

by Harriet Waugh

Heritage

by Anthony West
Secker & Warburg, £8.95

Behaving Badly

by Catherine Heath
Jonathan Cape, £7.95

The Best of Friends

by Kathleen Conlon
Hodder & Stoughton, £8.95

Anthony West's autobiographical novel *Heritage* has been greeted with considerable publicity as its publication in England comes in the wake of the death of his mother, Rebecca West, and at a time when her reputation and life are under inspection. As the author has made plain in the introduction to the novel and in articles elsewhere, he had been estranged from his mother for decades. He says: "The truth of how things were between my mother and myself was that from the time I reached the age of puberty, and she came to the point of a final rupture with my father, she was minded to do me what hurt she could, and that she remained set in that determination as long as there was breath in her body to sustain her malice."

These are strong words. Anthony West would appear from the anger of his writing to have failed in the struggle to carve out his individual identity from that of his parents H.G. Wells and Rebecca West, to whom he was born out of wedlock. Although the hero of his novel does better than he, the book is in part an explanation why he failed. However, the fact that *Heritage* has been published with the claim that the central characters of Naomi, a brilliant but devious actress, and Max Town, a political novelist whose sexual appetite makes a fool of him, are portraits of his parents makes it difficult to read in a straightforward manner. The tale of a boy growing up insecure and uneasy between the egos of two talented but selfish people is obliterated by an artificially engendered interest in the parents. This is a pity because the novel does work in its own right.

Behaving Badly by Catherine Heath starts off excellently, with the heroine Bridget Mayor, aged 50, divorced, with an only daughter, Phyllida, having a jolly time in London, trying to behave well about her unenviable circumstances while drowning in self-pity. This is sharp, witty and truthful. Also well drawn and fun is the opposing household of Bridget's ex-husband, Mark, and that of his second wife, Rebecca, a pretty career woman. Brooding over them and living in the upstairs flat is Mark's Eastern European mother, Frieda. She wants Bridget back in her rightful place and is

quite prepared to contemplate murder to achieve it. The only part of the novel that does not work well is the life of Bridget's daughter. The nice young things, both male and female, with whom Phyllida shares the flat are too thinly portrayed, and their lack of substance makes them uninteresting. Unfortunately they are important to the plot, which concerns Rebecca's sudden change from being a long-suffering, aging burden to becoming a non-suffering boulder in the lives of her ex-husband and daughter. Bridget rebels against her lonely existence, plonks herself down in her ex-husband's house and refuses to budge. Later she moves into her daughter's London flat and lives the youth she never had because she married young.

The plot is excellent and the part that concerns Mark's household is funny and sufficiently well grounded in possible emotional responses for the high-jinks to work. The same is not true of Bridget's relationship with Phyllida's vapid flatmates. However, although this does mar the novel, over all it is very enjoyable. It is good enough for the reader to be cross with it for not being better.

The Best of Friends by Kathleen Conlon is an intelligent novel for women about the life and loves of two women friends. The story opens by teasing the reader about what is going on. Lorna, married to a successful doctor, visits a friend, Frances, in a mental hospital. Frances is recovering from a suicide attempt and breakdown. Lorna's husband seems to resent her wish to help Frances and when Lorna contacts Frances's son Paul and suggests he should come down from his university where he is an undergraduate and visit his mother, Paul acquiesces with bad grace. This leads to a sudden crisis after which the novel takes the reader back to the beginning of the friendship between Lorna and Frances and follows their intermingled fortunes up to the time of the novel's opening.

Lorna was a pretty, clever and ambitious girl who chose to love Charlie, a responsible, ambitious doctor. Frances on the other hand falls victim to a debilitating passion for one man, a selfish, talented artist, and she smothers their illegitimate child in self-indulgent, neglectful love. She also marries Charlie. She is the more interesting of the two women but both are likeable because the writer understands their motives and what keeps their friendship alive despite betrayal.

Kathleen Conlon writes well and knows how to tell a good story.

Three novels by William Golding
Faber and Faber, £11.95

A timely omnibus edition of three works to mark the award of the Nobel Prize. The novels are *Lord of the Flies* (first published in 1954), *Pincher Martin* (1956), and *Rites of Passage* (1980).

Sense and nonsense

by James Bishop

Hilaire Belloc

by A. N. Wilson

Hamish Hamilton, £12.95

Hilaire Belloc was a prolific writer, turning out three books a year during his most productive period as well as a good deal of journalism and poetry, but apart from his comic verse little of his work now remains in print. Though he lived until the middle of this century most of his writing seems bombastic and polemical. It is fizz and bluster, lacking in co-ordination and often in coherence, like a Guy Fawkes Day Catherine wheel that fails to turn after being pinned crookedly to the fence. And he wrote from prejudice. He was anti-Semitic, anti-Prussian, anti-university dons, anti-peers and anti quite a few other people.

A. N. Wilson has had access to many private papers, letters and other documents not hitherto available, and he has made good use of them in writing this sympathetic biography. From it the reader will readily understand the difficulties under which Belloc laboured, and which are so clearly reflected in so much of his literary output. He was for most of his life, as Mr Wilson makes clear, tied to the treadmill of ceaseless literary activity, not because he particularly wished to be but because he was always short of money. He used to say at the end of his life that he hated writing, would not have written a word if he could have helped it, and only wrote for money.

Born to a French father and an English mother in 1870, just as the Franco-Prussian war erupted, Belloc drifted into a literary life largely as a result of his failure to become an academic. After a brilliant career as an undergraduate at Balliol, during which he was President of the Union as well as winning a first, he sought a Fellowship at All Souls', but did not get it. The author ascribes his failure in part to the College's anti-Catholicism (Belloc had a statue of Our Lady on his desk while he was writing his exam papers) and partly to his behaviour at his trial dinner. He allowed no one to speak except himself, and he harangued the Fellows on the French military manoeuvres in which he had taken part in the winter of 1891-92. F. E. Smith was present on this occasion, and Mr Wilson describes how Belloc walked away from the evening with Smith, "buoyant in the moonlight and confident that everyone had been impressed by the brilliance of his conversation. 'And do you think,' Smith asked him, 'that you have improved your chances in that ancient house of learning?' Belloc turned to him, and his facial expression changed

to one of horror. It had never occurred to him that he would be rejected by All Souls'."

He did not quickly recover from this failure, returning to Oxford after his marriage to the American Elodie Hogan to hang about like the man who will not go down and even applying for (and again failing to get) a lectureship. Fifty years later he was to write, after another visit to Oxford, of "the bloody dons shuffling down the pavement of the town and stammering and yammering and talking to themselves as they go".

Forced to abandon an academic career Belloc turned to a literary life based primarily on controversy. He was also at various times an MP, editor, war correspondent, traveller (his book *The Path to Rome*, describing a journey on foot from Toul along the Moselle over the Alps and through Tuscany to the Italian capital, established his literary reputation and is today probably his best-known serious work), literary defender of the Catholic faith, and a remarkable conversationalist. In spite of an undoubtedly disagreeable side to his nature he made many loyal friends as well as enemies. He was, in the author's words, "one of nature's most stubbornly controversial individualists", who lived "by hunches, whims and funny little superstitions" (he used to insist that his children and grandchildren went to tell the bees when anyone died).

As a man he will win most sympathy following the death of his wife in 1914, an event which left him shattered. After the funeral he locked her bedroom door and no one entered the room again until after his own death 39 years later. In his literary legacy his most endearing characteristics are clearly to be found in his humorous verse, and these are also his most enduring achievement. The demand of new generations to learn that the chief defect of Henry King was chewing little bits of string, and to be properly informed about the sorry consequences of this bad habit, will surely keep books such as *Cautionary Tales for Children* in print. It was Belloc who wrote the lines:

"When I am dead
I hope it may be said
'His sins were scarlet,
But his books were read'."

It is the books of nonsense verse, rather than the 150 others in which he tried to write sense in prose, that keep this hope alive.

Cambridge Commemorated

Compiled by Laurence and Helen Fowler
Cambridge University Press, £12.95

This is an illustrated anthology of prose and poetry about life in Cambridge from the beginnings of dreaming chroniclers to the more hard-headed writers of today, celebrating 400 years of university activity.

Other new books

Overlord

by Max Hastings

Michael Joseph, £12.95

Much has been written about D-Day and the battle for Normandy which followed. Many of those involved have written their own accounts of this battle, which must certainly be rated as one of the most decisive in history, and today, 40 years on, most of the official documents and records are available for historians to study and draw upon. There is now much more material than even the most interested layman can hope to see and absorb, and Max Hastings has performed a great service for the general reader by providing this most readable account of an extraordinarily complex operation.

At the same time it is by no means bland or uncontroversial. His main concern is to seek answers to the question why, once the landing had been successfully accomplished, it took so long for further progress to be made. He argues that British troops could and should have got into Caen on D-Day, that they should have broken through at Villerš-Bocage on June 13 and made other decisive advances in the following weeks. He catalogues the problems of rivalries and antagonisms between the Allies and their commanders and examines the decisions made at the top, particularly by Montgomery, to which much attention has already been given, and concludes, as others have, that in the planning too much attention was paid to the landing and not enough to what was to happen thereafter.

But the author's main theme is not this but what he calls the "inescapable reality" of the battle of Normandy: that when Allied troops met Germans on anything like equal terms the Ger-

mans almost always prevailed. He notes the marked inferiority of the Allied equipment (particularly in the quality of tanks), the lack of co-operation between Allied air and ground forces, and above all the difference in determination between those doing the fighting—the Allied troops generally showing extreme caution, the Germans fighting what many of them recognized as their last chance to avert *Götterdämmerung*. There will be continuing argument about the many aspects of the D-Day and Normandy operations, and Max Hastings has written a book which will be essential reading for anyone wishing to take part in the debate.

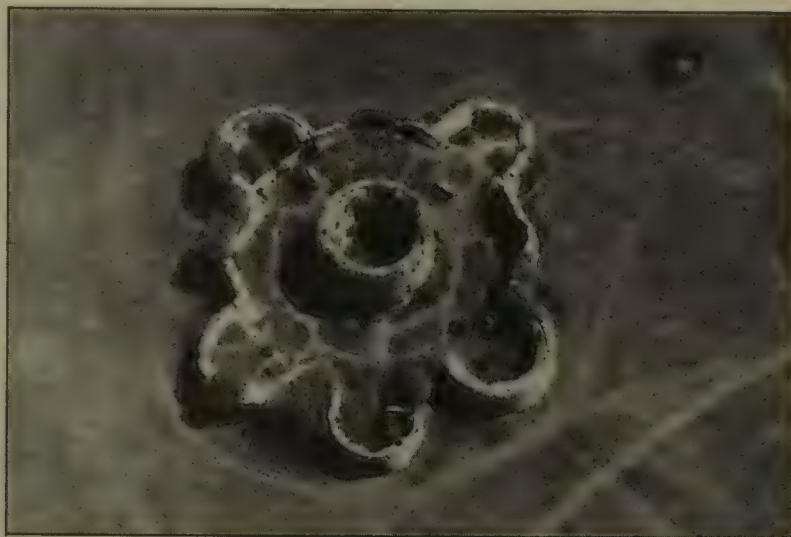
The Lyttelton Hart-Davis Letters Vol 6

Edited by Rupert Hart-Davis

John Murray, £13.50

When the first of these volumes was published in 1978 we described it as the perfect bedside book, and now that we have read them all that first impression has still been proved satisfactorily right. The later volumes have maintained the elegance and style of the first, the occasional whiff of mothballs being consistently repelled by the bite of literary gossip and wit. It is indeed a remarkable tribute to both men that the early volumes have already had to be reprinted.

There is a sadness in this volume, for it ends with George Lyttelton's last illness ("I am not even a chaos—I am a vast infinity," he dictates in his final letter, less than a week before he died, with a final despairing cry, perhaps unconsciously recalling Churchill, "Oh, the boredom!"). There is no boredom in this exchange of letters which the editor (and author of half the 600 letters that make up the total exchange) rightly describes as completely anti-phonical—each letter being answered within a week for the entire period of six years—and one can readily picture George's pleasure in their publication. "I say, Rupert! Six volumes!"



Camber Castle, on the Sussex coast near Rye, was constructed as an artillery fort by Henry VIII. The circular tower at its core dates back to 1512, and the elegant girdle of semi-circular bastions was constructed soon after. This aerial photograph was taken in 1948 and is included in a new book, *Medieval Britain from the Air*, by Colin Pratt, published by George Philip (£12.50).



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
CLEANERS OF SOFT FURNISHINGS AND CARPETS

*Pilgrim Payne
& Co. Ltd.*

EST. 1850

CURTAINS TAKEN DOWN
CLEANED AND RE-HUNG

All curtains *Guaranteed* against shrinkage.

CARPETS AND UPHOLSTERED
FURNITURE CLEANED IN
YOUR HOME

ESTIMATES FREE
SERVICING GREATER LONDON

For further information please contact us at:
Latimer Place, London W10 6QU



01-960 5656



The RAF Benevolent Fund repays the debt we owe



The Royal Air Force reached a peak strength of 1,200,000 in 1944 and more than 1½ million men and women served during the war years.

Thousands did not come back. Many lie in the forgotten corners of earth and sea. Many thousands more were left disabled—mentally and physically.

Last year the RAF Benevolent Fund made grants in excess of £4,000,000, widows, dependents and the disabled receiving the major share. And this cost continues to rise as age and infirmity overtake the survivors. Inflation too imposes an ever increasing burden.

Please remember the Fund in your Will and if you know of anyone who might qualify for help from the Fund, please let us know.

Royal Air Force Benevolent Fund

67 Portland Place, London W1N 4AR

Registered under the War Charities Act 1940 and the Charities Act 1960
Registration No. 207327

CHESS

A crucial moment

by John Nunn

The very first junior world championship was held in England in 1951 and since then this country has taken a particular interest in youth chess. The latest major event was the Oakham School Young Masters tournament, played at the co-educational public school situated in the heart of rural England. The excellent conditions attracted a strong international entry and the tournament was fiercely contested throughout.

The prize-winners were: 1 Murshed (Bangladesh) 7 points (out of 9); 2-8 D'Amore (Italy), Dlugy (USA), Hjorth (Australia), Hodgson (GB), Horvath (Hungary), Short (GB), Stohl (Czechoslovakia) 6 points; 9-13 Cramling (Sweden), Georgiev (Bulgaria), Klinger (Austria), Levitt, Wells (both GB) 5.5 points; 14-17 Dawson, Gallagher, King (all GB), Kozul (Yugoslavia) 5 points.

Murshed's victory was achieved in convincing style. He seems at home in any type of position and was in the lead from the first round to the last. Still aged only 17, he clearly has considerable potential.

Pia Cramling, the world's highest rated woman player, had a bad start but came back strongly at the end to maintain her reputation. She decided not to compete in the present cycle of the women's world championships in order to finish her studies, but she will be a major force in the next cycle.

The British players turned in par performances. Nigel Short was our best chance to win the tournament, but he was put out of contention by the following game, which I adjudged the best of the tournament.

N. Short J. Gallagher
White Black

1 P-K4	P-QB4
2 N-KB3	P-Q3
3 P-Q4	PxP
4 NxP	N-KB3
5 N-QB3	P-QR3
6 P-B4	Q-B2

Gallagher decides to avoid the more common 6... P-K4.

7 P-QR4	P-KN3
8 B-K2	B-N2
9 B-K3	O-O
10 O-O	N-B3
11 N-N3	

This has the positional threat of 12 P-R5 locking Black's queenside pawn structure.

11 ... N-QR4

A logical move preventing P-R5, but its merit depends on whether or not it allows White to break through in the centre.

12 P-K5?!

Short accepts the challenge, but with hindsight 12 NxN looks better.

12 ... PxP

13 PxP
14 PxN

R-Q1

A Russian chess proverb states that once you have said "A", then you must say "B". White's queen sacrifice is a necessary corollary to his decision at move 12.

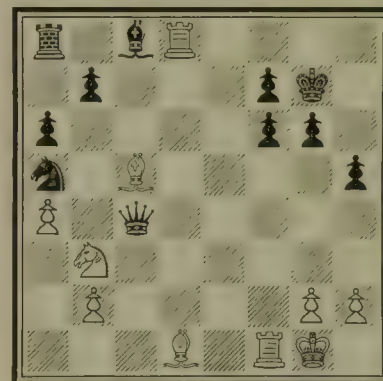
14	... RxQ
15 QRxR	BxP
16 N-Q5	QxBP
17 NxBeh	

White's original intention was 17 NxN QxB 18 R-Q2 Q-R4 19 RxB, but now he noticed the continuation 19... B-K3! 20 NxKPch K-B1 21 NxQNP KxN 22 R-B1 K-B1! and Black defends.

17	... PxN
18 R-Q8ch	K-N2
19 B-B5	P-R4

Black must take time out to meet the threat of mate by 20 B-B8ch K-N1 21 B-R6.

20 B-Q1	Q-B5
---------	------



21 R-Q4?

A crucial moment. The tempting line 21 B-B8ch K-R2 22 B-K7 (22 NxN Q-B2 is also good for Black) N-B3 23 N-R5! is surprisingly refuted by 23... Q-K5! 24 NxN PxN 25 BxBP B-R6! 26 PxR RxR 27 BxR Q-Q5ch winning the bishop. However White might have saved the game after 21 B-Q4! B-B4 22 RxR NxN 23 B-QB3 N-B4 24 B-B2! NxP 25 BxN QxB 26 R-Q8 intending R-Q6.

21 ... Q-K3!

21... QxN 22 BxQ NxB 23 B-K7! NxR 24 BxPch K-N1 25 BxN would have let White escape, whereas now Black is guaranteed a decisive material advantage.

22 NxN	P-N3
--------	------

The main line runs 23 R-Q6 Q-K4 24 R(6)xBP B-B4 and White has too many pieces attacked.

23 B-B3	PxB
24 R-K4	Q-Q2

White could have given up here, but plays on until he sheds another piece.

25 R-Q1	Q-B2
26 R-K2	B-N5
27 BxB	QxN
28 B-Q7	R-Q1
29 R(2)-Q2	Q-N5
30 P-R3	P-N4
31 K-R1	P-N5
32 R-KB2	RxB
33 Resigns	

A matter of flair

by Jack Marx

That innate propensity to do the right thing at the right moment, known variously as flair, intuition or just plain card sense, must be possessed in some measure by all successful players. But the motives behind its exercise are perhaps only half-conscious. On this hand from an international match, where West played at Five Hearts at both tables, one of the Norths switched to a diamond at trick two, though he could scarcely have foreseen the course of events at the time. It seemed best, he explained afterwards, to attack the enemy's communications.

♠ A Q J 10 6 Dealer West
♥ void Love All
♦ Q 8 5
♣ A 9 8 5 4

♠ K ♠ 9 4 2
♥ A K J 8 6 4 3 ♥ 10 7 2
♦ 3 ♦ A K 10 7 6 4
♣ J 10 7 6 ♣ 3

♠ 8 7 5 3
♥ Q 9 5
♦ J 9 2
♣ K Q 2

To West's opening Four Hearts North countered with Four Spades, and East's Five Hearts closed the auction. North cashed his Spade Ace and, while realizing that a spade continuation could do no obvious harm, felt intuitively that something more positive was necessary. Hence his switch to diamonds, which was won by the Ace in dummy. A club lead was won by South, who in turn led a small trump. West had no special reason to finesse, ruffed a club in dummy, threw a club on dummy's second diamond winner and ruffed a diamond in hand. He now ruffed his last club with dummy's last trump and played an established diamond. South could count West's hand as all trumps, so he discarded a spade. Declarer had to ruff dummy's trick and concede a trump trick to South for one down.

At the other table the bidding and play took different courses.

West	North	East	South
1♥	1♠	2♦	2♠
3♥	4♠	5♥	No
No	DBL	All Pass	

North again led Spade Ace, but this time he continued with a spade for West to ruff. West lost a club to South, whose trump return West won with the Ace. Declarer was sorely troubled, but recovered by cashing two diamonds and ruffing a third. A club ruff left this position:

West	North	East	South
♠ J 10	♠ A 9	♠ 9	♥ 10
♥ K J 8 6	♥ A 9 8	♥ 10 7 6	♦ 8 5
♦ J		♦ 10 7 6	♥ Q 9
			♣ K

A winning diamond from dummy leaves South hopelessly placed. He can ruff and be overruffed, thus losing his trump trick, but there is still a trump in dummy to take care of West's losing club. Alternatively, he can preserve his trump trick momentarily by discarding, but West lets go his club and retains the lead in dummy to lead the Ten of trumps for a finesse against South's marked doubleton Queen.

The first West could have brought about the same position as eventually and more favourably confronted the second. Having won the diamond at trick two, he could himself have ruffed a spade in hand at trick three and thus desirably have shortened his trump length, an operation that had been kindly performed for him at the other table. Perhaps the worst that could be said of him was a lack of imagination to foresee possible developments.

There are occasions when peculiarities or specialities in the methods employed by the opponents, which clearly in their own opinion will work to their advantage at least in the long run, can by a stroke of inspiration be turned against them. This was the achievement in an important pairs contest of Peter Weichsel, who as a young and successful player in the early 1970s did much to further the popularity of the Precision system. On this hand he was embattled against a pair who had adopted "reverse" or "upside-down" signals, where contrary to normal use a high small card has a discouraging significance whereas a low one has the opposite. The method may be of some advantage, but it is still very much a minority cult and opponents must be made aware of it in advance.

♠ J 10 6 4 Dealer West
♥ 6 2 Game All
♦ A 2
♣ K Q J 6 4

♠ A K 7 5 3 ♠ Q 8 2
♥ A K 5 ♥ J 9 8 4 3
♦ K J 3 ♦ 10 9 8 6
♣ 9 3 ♣ 2

♠ 9
♥ Q 10 7
♦ Q 7 5 4
♣ A 10 8 7 5

West	North	East	South
1♠	No	No	DBL
RDL	3♣	3♠	No
No	DBL	No	4♣
DBL	No	No	No

When East led Diamond Ten, North was dismayed to note that there seemed to be four certain losers in the side suits. However, when dummy's Four was followed by West's Three, declarer knew that card to be the lowest in the suit visible to East, who would be likely to treat it as a "come-on" signal. East was obliging and a second diamond after North had ducked the first enabled North to set up dummy's Queen for a heart discard.

HOW



FLUTED OVAL DISH

London 1626

Maker T.A.

weight 4 ozs 8 dwts

HOW (of Edinburgh)
only address

2-3 PICKERING PLACE,
ST. JAMES'S STREET,
LONDON, SW1A 1EA

Telephone:
01-930 7140

Asprey

BY APPOINTMENT
TO H.M. THE QUEEN
GOLDSMITHS, SILVERSMITHS
& JEWELLERS
ASPREY & COMPANY P.L.C.
LONDON

BY APPOINTMENT
TO H.M. THE QUEEN ELIZABETH
THE QUEEN MOTHER
JEWELLERS, GOLDSMITHS
& SILVERSMITHS
ASPREY & COMPANY P.L.C.
LONDON

BY APPOINTMENT
TO H.M. THE PRINCE OF WALES
JEWELLERS, GOLDSMITHS
& SILVERSMITHS
ASPREY & COMPANY P.L.C.
LONDON

A rare Regency mechanical
'sofa writing table' after a
design by Sheraton.

English circa 1810.

Width 4ft 8½ins.

ASPREY & COMPANY PLC
165-169 New Bond Street
London W1Y 0AR
Tel: 01-493 6767
Telegrams: 25110 Asprey G
Telex: 25110 Asprey C



SIR HUGH CASSON

WILL BE APPEARING AT HORACE WALPOLE'S
18TH CENTURY 'GOTHIC' HOUSE IN:-

STRAWBERRY HILL ARTS AND HERITAGE SUMMER SCHOOL

(patron: Sir Huw Wheldon)

JULY 22nd-28th & JULY 29th-4th AUGUST

COURSES IN LONDON HERITAGE & THE ARTS include

EXPLORING LONDON

THE ART OF LONDON'S GALLERIES

LONDON'S GARDENS

PHOTOGRAPHING LONDON

Plus landscape painting, drama, writing, music and film

Also Barry Kyle with RSC Master Classes, Non-Resident's Fee £65p.w.

(some residential places also available)

Apply: Strawberry Hill Arts Summer School, St. Mary's College, Strawberry Hill,
Twickenham, TW1 4SX, or phone: 01-892 0051 x 292

SEABY buy and sell rare and
beautiful coins of all ages and periods.
Please send for a free copy of our
Coin & Medal Bulletin.

Silver penny of Aethelred II, 978-1016.
Second Hand type with sceptre, mint
of Canterbury. £295

Seaby



AUDLEY HOUSE, 11 MARGARET STREET, LONDON W1N 8AT



DO SOME ADVERTISERS GIVE YOU TOO MANY FACTS AND TOO LITTLE INFORMATION?

It is not difficult to find yourself blinded by science.

Some advertisers are so wrapped up in their own jargon they fail to realise that to most people it's nothing more than mumbo jumbo.

But how can you be sure the facts and figures you read are accurate? And how can you tell if an over-abundance of them is not just a whitewash to conceal the truth.

SORTING OUT THE WHEAT FROM THE CHAFF

The answers lie in a book of rules called The British Code of Advertising Practice.

It is our job as The Advertising Standards Authority to administer these rules.

Where through lack of specialist knowledge the public could be led astray the rules are detailed and specific.

Financial advertising is a good example. In essence the rules state advertisements must take into account that the complexities of finance may well be beyond the people to whom the offer appeals.

An investment ad inviting direct response has to include a great deal of explanatory wording.

For instance, past growth of '500% in 5 years' would have to be qualified by the exact five years to which it referred.

And all investment ads have to carry wording to the effect that the value of investments and the income from them, if quoted, can go down as well as up.

WHEN ONE AND ONE MAKES SIX

In protecting the public from being misled we are often accused of being pernicky.

We once received a complaint that a car with a 1442cc engine had been advertised as a '1.5'.

People 'in the know' apparently accept this as normal. But our complainant pointed out that his employer's mileage allowance for a '1.5' was for engines over 1451cc.

What meant little to the car trade meant a lot to him, and we were pleased that the advertiser amended the ad to include the exact engine size in the text.

READING BETWEEN THE LINES

It's not enough for a building society to promise 'worth 13.93% to basic rate income tax payers' when the actual interest rate can fluctuate. This must be made clear.

A hi-fi manufacturer should not merely advertise that his equipment develops a certain number of watts.

Since there are several different ways of measuring sound output, he should state which method he used and give the reader a fair basis for comparison.

And as for computers it is not on to advertise what a piece of equipment will do and

So we encourage the public to help by telling us about inaccuracies we may not have spotted. Last year over 7,500 people wrote to us.

Every complaint is considered and if necessary submitted to our experts before we make a ruling.

WHAT WE DO TO THOSE WHO PRACTISE TO DECEIVE

If we decide there has been a breach of any rules we ask the advertiser to amend the advertisement.

If he cannot, or refuses, we ask him to withdraw it completely. Nearly all agree without further argument.

In any case we inform the publishers, who will not knowingly accept any advertisement which we have decided contravenes the Code.

If the advertiser refuses to withdraw the advertisement he will find it hard if not impossible to have it published.

CAN ADVERTISERS RUN RINGS ROUND US?

The ASA was not created by law and has no legal powers.

Not unnaturally some people are sceptical about its effectiveness.

In fact the ASA was set up by the advertising business to make sure the system of self-control genuinely worked in the public interest.

For this to be credible the ASA has to be totally independent of the

business.

Neither the chairman nor the majority of his council members is allowed to have any involvement in advertising.

Though administrative costs are met by a levy on the business, no advertiser has any influence over ASA decisions.

Advertisers as a whole accept it is as much in their interests as the public's to keep on the right side of the rules.

If you would like to know more about the ASA and the rules it seeks to enforce you can write to us at the address below for an abridged copy of the Code

The Advertising Standards Authority

If an advertisement is wrong, we're here to put it right.

ASA Ltd, Dept. F, Brook House,
Torrington Place, London WC1E 7HN.



simply assume that the reader will know he needs several other items in order to operate it.

OUR LIMITATIONS

The British Code of Advertising Practice covers newspapers, magazines, cinema commercials, posters, brochures, leaflets, mailed circulars, and now commercials on video tapes.

It does not cover TV and radio advertising. Though the rules are very similar, they are administered by the Independent Broadcasting Authority.

THE VALUE OF YOUR OWN SPECIALIST KNOWLEDGE

Unfortunately some advertisers are unaware of the Code, and breach the rules unwittingly. Others forget, bend or deliberately ignore the rules.

That is why we keep a continuous check on advertising, either by ourselves or in conjunction with experts. But because of the sheer volume of advertising we cannot monitor every advertisement that appears.

JULY BRIEFING



PETELAWS

Sunday, July 1

First night of son et lumière at Hampton Court Palace (p91)
Final day of Henley Regatta (p90)
Rudolf Firkušný piano recital at the Barbican (p86)

Monday, July 2

RPO gives the first of three concerts in tribute to Elgar at the Festival Hall (p87)

Joshua Rifkin plays Scott Joplin at the Dominion (p87)

Equestrianism: Royal Show at Stoneleigh (p90)

Tuesday, July 3

First night of *The Common Pursuit* at the Lyric (p82)

Cricket: final day of the 2nd Test: England v W Indies at Lord's (p90)

Wednesday, July 4

New exhibitions: The Hard-Won Image at the Tate; Ceramics by Lucie Rie & Hans Coper at Fischer Fine Art (p93)

Cricket: Oxford v Cambridge at Lord's (p90)

Thursday, July 5

First night of *Anton Chekhov*, a one-man play with Michael Pennington, at the Cottesloe (p82)

The Dalai Lama speaks at the Albert Hall (p91)

Friday, July 6

Firestarter, a new film with Drew Barrymore, opens in the West End (p84)

Saturday, July 7

Tennis: women's singles finals at Wimbledon (p90)

Concerts at Blenheim & Leeds Castle (p98)

Thamesmead Festival of Human Power (p98)

Bob Dylan concert at Wembley (p87)

Sunday, July 8

Tennis: men's singles finals at Wimbledon (p90)

Gilbey's Games at Castle Howard (p98)

Monday, July 9

Howard Shelley gives a lunchtime recital at St John's (p87)

Dance Theatre of Harlem season opens at the Coliseum (p89)

Wimbledon singles finals: July 7 (women's) & July 8 (men's); Shooting at Bisley: July 14; Test matches, England v West Indies: July 12 at Headingley & July 26 at Old Trafford; British Grand Prix at Brands Hatch: July 22; Open Golf Championships at St Andrew's: July 19.

CALENDAR

Tuesday, July 10

Equestrianism: First day of Great Yorkshire Show in Harrogate (p90)

Wednesday, July 11

First nights: *The Boy Friend* at the Old Vic; *The Merchant of Venice* with Alec Guinness at Chichester (p82)

First performance of the Royal Tournament (p91)

Thursday, July 12

First night of *A Friend Indeed* at the Shaftesbury (p82)

Cricket: 3rd Test: England v W Indies at Headingley (p90)

Nightly extravaganzas at Claremont until July 15 (p98)

A New View in the Garden opens at High Wall near Oxford (p98)

Friday, July 13

The Piccadilly Festivities start (p91)

Royal Ballet School in *The Sleeping Beauty* at Covent Garden (p89)

Arabella opens at Glyndebourne (p88)

Athletics: Talbot International Games at Crystal Palace; Rowing: National Championships at Nottingham (p90)

Edwardian extravaganza at Dunham Massey (repeated July 14); Music by Moonlight at Fountains Abbey (p98)

□ Full moon

Saturday, July 14

Croquet: Open Championships at Hurlingham; Shooting: Annual prize meeting at Bisley (p90)

Sunday, July 15

2,000 years of eating & drinking go under scrutiny at the Museum of London (p91)

City of London Festival starts (p86)

B. B. King leads a jazz parade at the Festival Hall (p87)

Monday, July 16

Jorge Bolet gives the first of five lunchtime recitals at Bishopsgate Hall;

Polish Chamber Orchestra at the Mansion House (p86)

African Music Village starts in Holland Park (p91)

Tuesday, July 17

Nash Ensemble concert at Fishmongers' Hall (p86)

Wednesday, July 18

Erich Gruenberg & John McCabe give a recital at Stationers' Hall (p86)

Thursday, July 19

Wild Honey, Chekhov's play in a version by Michael Frayn, opens at the Lyttelton (p82)

Golf: Open Championships at St Andrew's (p90)

Johnson bicentenary exhibition starts at the Arts Council (p91)

Elisabeth Lutyens memorial concert at St John's (p87)

Friday, July 20

First Prom at the Albert Hall; choral concert at St Peter ad Vincula in the Tower of London (p86)

Supergirl with Helen Slater opens in the West End (p84)

Saturday, July 21

Cricket: Benson & Hedges Cup final at Lord's (p90)

City Music Trail (p91)

Exhibition of naive art opens at the Festival Hall (p93)

Sunday, July 22

Motor racing: British Grand Prix at

Brands Hatch (p90)

Nuffield Lodge garden open (p91)

Monday, July 23

New London Consort give the first of five lunchtime recitals in various City of London churches; first European performance of Tippett's *The Mask of Time* at the Albert Hall (p86)

Tuesday, July 24

First night of *The Happiest Days of Your Life*, John Dighton's farce with Peggy Mount, at the Barbican (p82)

Wednesday, July 25

First night of *Red Star* at the Pit (p82)

Première of Michael Corder's second work for the Royal Ballet at Covent Garden (p89)

Thursday, July 26

Cricket: 4th Test: England v W Indies at Old Trafford (p90)

Edwardian fun fair at Morden Hall Park nightly until July 29 (p91)

Ballet by the lake at Stourhead (p98)

Friday, July 27

Exhibition of paintings by William Roberts opens at the National Portrait Gallery (p93)

Saturday, July 28

Olympic Games start in Los Angeles; Cricket: England v Sri Lanka at the Oval (p90)

Cherubini's *Medea* opens at Buxton Festival (p88)

□ New moon

Sunday, July 29

Golf: English Amateur Championships at Woodhall Spa (p90)

Monteverdi's *Vespers of the Blessed Virgin* at Westminster Abbey (p86)

Monday, July 30

The Academy of St Martin-in-the-Fields at the Albert Hall (p86)

Tuesday, July 31

Goodwood racing week begins (p90)

First night of *Bashville* at the Open Air Theatre (p82)

Briefing researched by Angela Bird and Miranda Madge.

Information correct at time of going to press. See listings for further details. Add 01- in front of seven-digit telephone numbers when calling from outside London.

THEATRE
J C TREWIN

Michael Pennington as Anton Chekhov in a one-man show: at the Cottesloe from July 5.

CHEKHOV left his first play untitled. When Rex Harrison acted in a Royal Court revival during 1960 it was called *Platonov*; now, as *Wild Honey*, it reaches the Lyttelton on July 19 in a version by Michael Frayn. Ian McKellen and Charlotte Cornwell lead the cast in a play set on a remote Russian estate during the first hot day of summer when everyone is in love—all the men with the same woman, the women with the same man. Christopher Morahan, fresh from TV's *The Jewel in the Crown*, directs. Companionably, Michael Pennington appears as Chekhov in his own one-man entertainment, beginning at the Cottesloe on July 5.

□ Sir Alec Guinness does not like Shakespeare in modern dress, considering it nonsensical to put Elizabethan verse into a contemporary setting. It is, then, not surprising that Patrick Garland's Chichester production of *The Merchant of Venice* opening on July 11, in which Guinness plays Shylock, will be strictly traditional. Joanna McCallum is Portia.

□ Plays by five valuable modern dramatists are having premières this month. William Douglas-Home's *A Friend Indeed*, his first work for some time, arrives on July 12 at the Shaftesbury, with Derek Nimmo, Geoffrey Palmer and Moira Lister; Charles Wood has *Red Star* at The Pit from July 25, with Richard Griffiths as a Moscow actor ready for an important début as Julius Caesar; Simon Gray's *The Common Pursuit*, directed by Harold Pinter, opens at the Lyric, Hammersmith on July 3; Stephen Lowe's *Sea Change* is at the Riverside from July 4; and Willy Russell's *Stags and Hens* opens at the Young Vic on July 5.

□ *The Boy Friend*, Sandy Wilson's affectionately regarded pastiche of 1920s musical comedy, returns on July 11, with Glynis Johns and directed by the author, in the unexpected setting of the Old Vic. Later in the month, on July 24, the RSC is evoking the 1940s with John Dighton's celebrated school farce, *The Happiest Days of Your Life*, at the Barbican, with Peggy Mount as the headmistress.

NEW REVIEWS

The Comedy of Errors

Never has Solinus, that much puzzled Duke of Ephesus, had more reason for exclaiming "Why, what an intricate impeach is this!" Solinus now wears ducal robes straight from *Iolanthe*, & no doubt one can have a brisk time spotting the influences (Keystone Cops for one) in Adrian Noble's treatment of the comedy. The trouble is that this treatment sadly overdoes it during a night of absurd costumes & outrageous farcical behaviour.

Mr Noble appears to be afraid of allowing the amusingly complex play, with its serious undercurrent, to speak at any time for itself. Everything has to be forced. The Dromios, for example, wear red-bubble

noses & look like nothing on earth. Even Aegeon, the Syracusan merchant whom Joseph O'Connor presents so touchingly, has to wear a silly disguise.

I suppose one ought not to under-value the crispness of a production in which everybody appears to be having a ball, but it is a parade of self-conscious directorial invention which compares unfavourably with the RSC's fun-&-games in the past. Thanks, in any event, are due to Peter McNery & Paul Greenwood as the brothers Antipholus & to Zoë Wanamaker for her tireless vigour as the wife who, with her sister, descends & rises in a lift. Why? The production is like that. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

Golden Boy

Clifford Odets's American play from the late 1930s succeeds in revival less for its plotting, which can fray towards the end, than for its richly layered dialogue, & for its detailed picture of a boxing community. Jeremy Flynn finds the exact quality of obstinate determination for the youth who will sacrifice one possible career (as a violinist) for the simpler, more immediately rewarding, triumphs of the ring. Jim Shepherd, as a watchful gangster-promoter, & Joseph Brady as the boy's father, live memorably from Bill Bryden's cast. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Julius Caesar

Since an uncertain opening in Stratford 15 months ago, this has become a thoroughly exciting production. If we have often had a more dominant Mark Antony than David Schofield, performances by Peter McNery (Brutus) & Emrys James (Cassius) could hardly be bettered, especially in the tent scene. Joseph O'Connor's Caesar is as constant as the northern star, & Gemma Jones (Portia) lifts her brief scene into something exceptional. The production by Ron Daniels, without the television sets that were so disastrously wrong at Stratford, is now genuinely imaginative. Barbican.

Life's A Dream

I cannot help believing that there must be more in Calderón's philosophic fantasy than we get in John Barton's production at The Pit. The play, squeezed now into the smallest space for theatre-in-the-round, comes across as an odd affair about a Polish prince who has been fettered in a dungeon all his life because of the King his father's obsession with astrology: there was an awkward portent in the stars. The night goes on from there, & in spite of the company's enthusiastically loyal response—Charles Kay as the King, Miles Anderson as his son, Barbara Kellermann as an extremely complicated young woman—nothing in particular makes me want to see the piece again. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

Pygmalion

Shaw's comedy stands up happily in a "popular" Theatre of Comedy revival by Ray Cooney, with a lovely Eliza (Jackie Smith-Wood), as generously over-articulate a guest at the tea-party as we have known in years. What Peter O'Toole does with an almost acrobatic Professor Higgins must be a matter between himself & Bernard Shaw. He can be endearingly funny, but I believe that so celebrated a phonetician ought now & then to lend an ear to his own speech. John Thaw's Dolittle is an irresistible djinn from the bottle.

Typically, Shaw damages his play by a last scene between Eliza & Higgins where his voice sounds like Lewis Carroll's Bellman: "What I tell you three times is true." Most of the play manages, nevertheless, to be as fresh as expensive paint. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 741 9999). Until July 7.

West Side Story

The Jets & the Sharks are back. The director, Tom Abbott, who was himself in the Broadway production, resurrects the musical without trying to bring it up to date. No need; young actors must bless Laurents, Bernstein & Sondheim. For the lovers, Steven Pacey & Jan Hartley (say Romeo & Juliet under your breath), this is romantic tragedy. The gang-leaders, Richard Pettyfer & Sam Williams, project the right authority.

For the rest it is a matter of vigour, something they bountifully possess. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

FIRST NIGHTS

July 3. The Common Pursuit

Simon Gray's play is about a group of people, friends since university days, who run a literary magazine. With Ian Ogilvy, Clive Francis & Simon Williams. Lyric, King St, W6 (741 2311, cc). Until Aug 12.

July 4. Sea Change

New play by Stephen Lowe about a group of people on a Mediterranean cruise ship. With Trevor Eve & Joanne Whalley. Riverside Studios, Crisp Rd, W6 (748 3354). Until July 29.

July 5. Anton Chekhov

One-man entertainment devised & performed by Michael Pennington. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

July 5. Stags & Hens

New play by Willy Russell about an engaged couple who hold their stag & hen parties in the same Liverpool pub. Young Vic, The Cut, SE1 (928 6363). Until Aug 18.

July 11. The Boy Friend

Sandy Wilson's musical (see introduction). Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821).

July 11. The Merchant of Venice

Alec Guinness in a new production by Patrick Garland (see introduction). Chichester Festival Theatre, W Sussex (0243 781312).

July 12. A Friend Indeed

New play by William Douglas-Home (see introduction). Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 741 9999).

July 19. Wild Honey

Chekhov's play in a version by Michael Frayn (see introduction). Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

July 24. The Happiest Days of Your Life

John Dighton's farce, with Peggy Mount (see introduction). Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

July 25. Red Star

New play by Charles Wood (see introduction). The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

July 31. Bashville

Return of the musical, based on Shaw's play *The Admirable Bashville*. Peter Woodward plays the prizefighter. Open Air Theatre, Regent's Park, NW1 (486 2431, cc 379 6433). Until Aug 24.

ALSO PLAYING

Animal Farm

Peter Hall's exciting production gives us everything from the take-over of Manor Farm to the ultimate triumph of the formidable pigs. Barrie Rutter is a governing Stalinesque Napoleon, with David Ryall as his cheer-leader; though I have never been a man for masks, this occasion has nearly converted me. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Aren't We All?

Frederick Lonsdale's comedy of manners with Rex Harrison & Claudette Colbert. Haymarket, Haymarket, SW1 (930 9832, cc).

Benefactors

Michael Frayn's variation on the theme of change is acted, as surely as it is written, by Tim Pigott-Smith, Brenda Blethyn, Patricia Hodge, & Oliver Cotton. Vaudeville, Strand, WC2 (836 9988, cc).

Blondie

Tim Rice & Stephen Oliver's musical goes to the Crusades as agreeably as ever; Paul Nicholas is Blondie. Aldwych, Aldwych, WC2 (836 6404, cc).

The Business of Murder

Richard Harris has written a taut thriller that does its duty with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Camille

New play by Pam Gems, based on Dumas's *La dame aux camélias*. With Frances Barber, Nicholas Farrell & Polly James. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

The Clandestine Marriage

George Coleman & David Garrick's celebrated comedy with its character of the aged 18th-century man-about-town, Lord Ogleby, now reappears in a production by Anthony Quayle. The company includes Quayle, Joyce Redman & Roy Kinnear. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

The Country Girl

Clifford Odets's play with Susan George, Patrick Mower & John Stride. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Daisy Pulls it Off

Sally Cookson, absolutely topping as the new girl at Grangewood, is at the centre of Denise Deegan's glorious parody of 1920s school stories. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Golden Girls

Play by Louise Page about women athletes, with Kenneth Branagh & Polly James. The Other Place, Stratford-upon-Avon.

Guys & Dolls

Return of the National's award-winning musical, now recast, based on a story by Damon Runyon. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Henry V

Adrian Noble's revival has Kenneth Branagh driving strongly at the part of Henry—as valuable a recruit as the RSC has had for a long time. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Intimate Exchanges

New play by Alan Ayckbourn, performed by his Scarborough theatre company. The version played on any one night depends initially on whether the key character has the will-power to resist having her first cigarette of the day until 6pm. Greenwich, Croom's Hill, SE10 (858 7755, cc 853 3800) Until Aug 4.

Kipling

Alec McCowen's remarkable one-man show had on its first night the standing ovation the actor deserved. Mermaid, Puddle Dock, EC4 (236 5568, cc 741 9999). Until July 21.

Little Me

Musical with Russ Abbot & Sheila White. Prince

of Wales, Coventry St, W1 (930 8681, cc 930 0844).

Little Shop of Horrors

Musical about a plant, a blend of cactus & octopus, that grows into a terror. An acquired taste. Comedy, Panton St, SW1 (930 2578, cc).

Mandragola

Machiavelli's comedy about an unscrupulous young lover's attempt to seduce his neighbour's wife. With Jim Norton, Phyllis Roome, John Savident & Timothy Spall. Olivier.

Measure for Measure

We are grateful that Adrian Noble has let Shakespeare move so freely in an important revival, dominated by Daniel Massey as the best Duke of Vienna I can remember. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

The Merchant of Venice

Visually this is a resolutely eccentric production by John Caird & designer Ultz. Frances Tomelty is an able Portia & Ian McDiarmid as Shylock is impressive at the end of the trial scene. Royal Shakespeare Theatre, Stratford-upon-Avon.

The Merry Wives of Windsor

A seldom chosen Open Air revival with Kate O'Mara & Philippa Gail as the Wives & Dora Bryan as Mistress Quickly. Open Air Theatre, Regent's Park, NW1 (486 2431, cc 379 6433). Until Aug 22.

A Midsummer Night's Dream

Alexandra Mathie plays Titania, Richard Rees is Oberon & Berwick Kaler, Bottom. Open Air Theatre. Until Aug 25.

A Midsummer Night's Dream

The RSC's touring production, directed by Sheila Hancock. The Other Place, Stratford-upon-Avon. Until July 27.

Mr Cinders

Lionel Blair has taken over in the musical (music by Vivian Ellis) which, in the words of its principal song, has been spreading a little happiness for more than 300 performances. Fortune, Russell St, WC2 (836 2238, cc 741 9999).

Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

Number One

Spirited though Jean Anouilh's comedy becomes, it takes time to develop as its central figure, Leo McKern, writes his play about the people round him. Queen's, Shaftesbury Ave, W1 (734 0261, cc).

Oh, Kay!

To have Gershwin & Wodehouse on the programme should be assurance enough for a 1920s musical comedy & Ned Sherrin has sharpened the text. A gentle period pleasure, with Jane Carr, in Gertrude Lawrence's part, the soul of mischief. No need to inquire too anxiously into the plot. Chichester Festival Theatre, W Sussex (0243 781312). Until July 21.

On Your Toes

Revival of the Rodgers & Hart musical with Tim Flavin, Honor Blackman & Natalia Makarova. Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

Pack of Lies

Mary Miller & Michael Williams in Hugh White-more's splendidly tense, & truthful drama about the quiet suburban couple who find themselves on the fringe of an espionage case. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

Passion Play

Peter Nichols's piece, in which the leading characters are each supplied with an *alter ego* to speak their true thoughts, is a tepid business, but it has the virtue of an affecting performance by Judy Parfitt. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Peg

Sian Phillips & Ann Morrison in a musical version of the once celebrated romantic comedy, *Peg O'My Heart*. Phoenix, Charing Cross Rd, WC2 (836 2294, cc 741 9999).

The Real Thing

Stoppard's comedy with Paul Shelley & Jenny Quayle. Strand, Aldwych, WC2 (836 2660, cc).

Richard III

Antony Sher in the title role of Bill Alexander's production. Royal Shakespeare Theatre, Stratford-upon-Avon.

Romeo & Juliet

Polly James plays the Nurse, with Simon Templeman & Amanda Root as the young lovers, in John Caird's production. The Other Place, Stratford-upon-Avon.

Run for Your Wife

Robin Asquith & Ian Lavender hurtle across the stage in Ray Cooney's farce. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Saint Joan

Frances de la Tour gives a splendid dramatic performance of Joan, without being fully Shaw's "dear child of God". As ever, the trial scene is memorable. Olivier.

Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyl St, W1 (437 7373, cc).

Snoopy—the Musical

Musical based on the American strip cartoon about Charlie Brown, his friends & the beagle. Duchess, Catherine St, WC2 (836 8243, cc).

The Spanish Tragedy

Thomas Kyd's Elizabethan melodrama, precursor of so many revenge plays, in its collector's-piece revival by Michael Bogdanov. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Starlight Express

Andrew Lloyd Webber & his director, Trevor Nunn, play amiably at trains, & the roller-skaters—engines to you—flash up, down & round the theatre. Apollo Victoria, Wilton Rd, SW1 (834 6184, cc 834 6919).

Strange Interlude

Eugene O'Neill, from the late 1920s, talks about life & love—especially love—for five hours with intervals, blessed by the presence of so indomitable an actress as Glenda Jackson. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837). Until July 14.

Strider—the Story of a Horse

In the leading part of a horse, from its days as a foal to its death, Michael Pennington is exceptional in this version of Tolstoy's story. Cottesloe.

The Time of Your Life

William Saroyan's free-&-easy comedy of a San Francisco bar (a "honky-tonk") in 1939 has a lovable quality as acted now by, in particular, Daniel Massey, John Cater, Paul Greenwood & Zoë Wanamaker. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

Venice Preserv'd

Ian McKellen, Michael Pennington & Jane Lapotaire are superb as the bravely undeviating Pierre, his friend Jaffier & Belvidera of the "resistless tears & conquering smiles". Lyttelton.

Volpone

Ben Jonson's four-hour play, rather too boisterous for the intimacy of The Pit, could have stood some judicious cutting. Loyal acting by Richard Griffiths, Miles Anderson & Gemma Jones. The Pit.

Make a Special Occasion Unforgettable... at The Savoy

For a really special occasion, there's no hotel like The Savoy – and now we can offer you a very special way to celebrate...

Champagne and flowers

You'll be welcomed by champagne and flowers, in a luxurious room with handsome bathroom, linen sheets and traditional English breakfast for £135 for two people (£115 for each additional night). The offer applies to every weekend until 8th July and anytime from 13th July to 2nd September, when The Savoy and London have so much to offer.

Special dining and theatre arrangements are also available.

Do make your next special occasion truly memorable and book now.



For further details or for reservations ask for "Two's Company."

The Savoy

The Strand, London WC2R 0EU
Telephone: 01 836 4343
Telex: 24234

Member of
HRI The Leading Hotels of the World



Steven Pacey & Jan Hartley: in *West Side Story* at Her Majesty's (see new reviews).

BRIEFING CINEMA GEORGE PERRY

HAVING THE NAME Barrymore is scarcely a handicap for an aspiring actress, and young Drew (right), grand-daughter of John Barrymore, began her career in a television commercial at the age of only 11 months. She is best known as the little girl in Spielberg's *E.T. The Extra-Terrestrial*. Aged eight, she played the leading role in *Firestarter* (reviewed below) and will soon be seen with Ryan O'Neal and Shelley Long in *Irreconcilable Differences*, a marital drama.

□ British Film Year, an ambitious attempt to increase the film awareness of Britain as well as to promote British films and skills abroad, is due to start in April next year. One of the high points will be a year-long season of British cinema at the newly opened cinematheque of the Museum of Modern Art in New York. The initiative for British Film Year came from the Association of Independent Producers whose Fiona Halton is the Film Year's executive director.

□ Producer Simon Perry and director Michael Radford are wasting little time in getting their version of Orwell's *1984* ready for a September opening. John Hurt plays Winston Smith; his adversary O'Brien is played by Richard Burton who was so entranced by the script that he over-ruled the doubts expressed by his agent.

□ Old films should not be forgotten, and once again Mobil have given the National Film Archive funding to make new preservation prints of a clutch of British films that were dangerously close to extinction. Last month they staged a gala evening at the National Film Theatre and unveiled a sparkling new print of Hitchcock's thriller *The Lady Vanishes*.



NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Cannonball Run II (PG)

Reprise of the mindless nonsense hit of 1981, *The Cannonball Run*, in which an assorted bunch of publicity-seeking egomaniacs race each other across the United States in total defiance of the national 55mph speed limit. Burt Reynolds dresses as a general in command of a "nukemobile"; Sammy Davis Jr & Dean Martin dress as policemen, Shirley MacLaine & Mirlu Henner as nuns; & Susan Anton & Catherine Bach hardly dress at all. Frank Sinatra makes a token appearance, with everyone in his sight carefully genuflecting.

The cast obviously had a lot of fun (the end credits, as in the first film, are played against the fluffs, misuses, hysterical giggles & memory lapses captured in the out-takes) but the overall effect is of sharing in some private occasion without being in on the joke. Hal Needham directed. Opens July 27.

Firestarter (15)

Yet another Stephen King novel is filmed, this time by Mark L. Lester, with Drew Barrymore playing a little girl who possesses terrifying powers of pyrokinesis. Her father, David Keith, whose own paranormal powers are waning, is anxious to prevent his daughter falling into the hands of "the Shop", a sinister government agency led by an oily Martin Sheen, which wants to use her ability as a military weapon. After the incineration of a platoon of his men attempting her seizure, Sheen relies on a cunning assassin, George C. Scott, to win her confidence, but inevitably the film culminates in an astonishing conflagration.

The special effects with fireballs slapping into an ante-bellum mansion & the stunt-work in which men are enveloped in flames are brilliantly executed, & the cast, which also includes Louise Fletcher, Art Carney, Moses Gunn & Freddie Jones, is strong & effective. Opens July 6.

Indiana Jones & the Temple of Doom (PG)

Steven Spielberg's new film is a "prequel" to *Raiders of the Lost Ark*, taking us back a year or two to 1935, & another astounding series of adventures in the career of the unlikely professor of archaeology, played by Harrison Ford. The story is absurd nonsense involving the repossession of a sacred stone, the theft of which has reduced an Indian village to abject poverty & enslaved its children, & a sinister black magic cult which operates torture chambers with spikes, crushing ceilings & disgusting creepy-crawlies.

Mr Ford is assisted by a flighty night-club singer, Kate Capshaw, caught up in his act,

& Short Round, an endearing Chinese boy played by 12-year-old Ke Huy Quan. It is superb escapist entertainment, & the combination of direction, cinematography & exceptional film editing as well as the expenditure of millions of dollars on special effects, ensures audiences will be on the edges of their seats.

The Naked Face (18)

It takes a considerable suspension of disbelief to accept Roger Moore in the role of a psychiatrist, a passive listener to the problems of others &, unsurprisingly, he seems singularly ill at ease in Bryan Forbes's adaptation of Sidney Sheldon's first novel, which Forbes has also directed. People around Mr Moore are dying like flies, but it seems that he is the target of a vengeful Mafia leader who fears that his wife, a patient, may have given away secrets. Rod Steiger plays a ridiculously hostile policeman, Elliott Gould an amiable partner. In spite of attempts to discover deeper psychological insights the film emerges as a routine & somewhat implausible thriller.

Police Academy (15)

The idea is simple: a new, radical mayor decides to open up the police force to all comers, leaving the staff of instructors who do the training to cope with the strangest collection of recruits, ranging from petty criminals & social misfits to gun addicts & fascist beasts. Opportunities in this broad farce to wreak havoc are abundant, & the result is a sort of *Animal House* in blue. Steve Guttenberg is the leading rookie, George Gaynes the crazed commandant, G. W. Bailey & Leslie Easterbrook the harassed instructors. Some of the jokes revel in bawdy bad taste, but lose nothing of their humour, & the film, directed by Hugh Wilson, is a harmless romp. Opens June 29.

Reuben, Reuben (15)

Tom Conti deservedly achieved an Academy Award nomination for his performance as a Scottish poet, renowned for his womanizing & boozing, making his rounds of the New England campus circuit. In the town of Woodsmoke he comes unstuck by falling in love with a beautiful college girl (Kelly McGillis), who has come into his life too late to save him. Robert Ellis Miller's film, adapted by Julius J. Epstein from a novel by Peter De Vries, is a gentle, witty examination of a man whose charm transcends his social misbehaviour, & Conti knits the role together with consummate skill. Opens June 29.

Supergirl (U)

Helen Slater, in the title role, leaves her planet to visit Earth, disguised as a school-girl, to rescue the lost Omegahedron, the great power source of Argo City. Faye Dunaway is superbly funny as a beautiful witch who seeks world domination in the face of awful warnings from her thwarted lover, played by Peter Cook.

Though this agreeable entertainment is total nonsense, David Odell's screenplay is often witty & Jeannot Szwarc's direction is lighter than usual. Opens July 20. Royal charity premiere in the presence of Prince & Princess Michael of Kent in aid of the Variety Club of Great Britain, Muscular Dystrophy Group of Great Britain & KIDS. ABC Shaftesbury Ave, WC2. July 19.

Under the Volcano (15)

Filming Malcolm Lowry's celebrated novel about the last 24 hours of the life of a British consular official in a Mexican provincial town has been one of John Huston's long-term ambitions for many years. Sadly, now that he has finally realized it, the moment



Harrison Ford as the unlikely professor of archaeology: Steven Spielberg's *Indiana Jones & the Temple of Doom*.

has passed. It is an old man's film, slow-paced, lacking changes of cadence, & even the Mexican background, with the action taking place during the Day of the Dead in 1938, is sketchy compared with *The Treasure of the Sierra Madre*, Huston's 1948 classic.

Albert Finney gives a compelling portrait of a compulsive drinker, but it is a one-note performance, a little like being in the company of a drunk for an entire evening. Guy Gallo's screenplay has fumbled the motivation of the wife, played by Jacqueline Bisset, in returning to her husband, & Anthony Andrews has to fight hard to maintain credibility as the hero's friend & wife's lover, clad in an improbable outfit of jeans, cowboy boots & hat & Savile Row sports jacket.

Lowry's novel, with more than an element of autobiography in it, is one of the most extraordinary accounts of self-destruction to appear in this century. Huston's film has caught its weariness, but not its power. Opens end of July.

Where the Boys Are (15)

It is nearly a quarter of a century since Connie Francis & George Hamilton appeared in the original film of this title, a cult classic about a quartet of voracious college girls looking for men on a Florida vacation. The remake, directed by Hy Averback, really has little new to say, except that Fort Lauderdale looks even more like a place to be avoided by seekers after peace. The girls, it has to be ungallantly said, look far too old, especially Lorna Luft & Lisa Hartman. Opens July 13.

ALSO SHOWING



Burt Reynolds: a passionate sculptor in *The Man Who Loved Women*.

Against All Odds (15)

Jeff Bridges, as a former football player, is hired by an unscrupulous night-club owner (James Woods), to go to Mexico & bring back his mistress, Rachel Ward. A tale of romance & corruption directed by Taylor Hackford.

Another Country (15)

Under Marek Kanievska's direction, Julian Mitchell's play makes a smooth transition to the screen. Rupert Everett repeats his role as the English public schoolboy in the 1930s unwise enough to treat his homosexuality as more than a passing fancy.

Easy Money (15)

Tedious comedy with Rodney Dangerfield as a boorish, boozy vulgarian who could inherit \$10 million on condition he cuts out smoking, drinking & philandering for a year. The effort is hardly worth it.

Greystoke (PG)

Hugh Hudson's fresh view of the Tarzan story is a remarkable epic. Excellent performances from Christopher Lambert as Tarzan, Ian Holm as a Belgian explorer & Ralph Richardson as the Earl

of Greystoke in his final film performance.

Harry & Son (15)

Gentle film with Paul Newman as an aging crane-driver & Robby Benson as his son, an aspiring writer. Newman also co-wrote, produced & directed.

Heart Like a Wheel (PG)

Jonathan Kaplan's film about drag racing, with Bonnie Bedelia as an ambitious competitor, moves at a lively pace.

Last Winter (15)

Yonna Elian & Kathleen Quinlan play two women whose husbands are missing in the aftermath of the Yom Kippur war. After seeing some newsreel footage, they both lay claim to the same man.

Man of Flowers (18)

Australian film, directed by Paul Cox, with Norman Kaye as a middle-aged art collector whose great moment of the week consists of watching a model strip to a Donizetti aria. A strange film, not without enjoyable qualities.

The Man Who Knew Too Much (PG)

Hitchcock's 1956 remake of his economical 1934 film is brought back after many years out of sight. Doris Day & James Stewart play distraught parents whose child is kidnapped by a team planning the assassination of a statesman at the Royal Albert Hall.

The Man Who Loved Women (15)

Comedy with Burt Reynolds as a sculptor whose obsession with women leads him to consult a psychiatrist (Julie Andrews). Directed by Blake Edwards.

One Deadly Summer (18)

Jean Becker's psychological thriller maintains a good pace though Sebastian Japrisot's story slides into implausibility. Isabelle Adjani plays a skimpily clad young woman seeking vengeance for the rape of her mother 20 years earlier.

The Osterman Weekend (18)

Rutger Hauer plays a television journalist who organizes an annual reunion for his friends. One year a CIA man (Burt Lancaster) informs him that one of his friends is an enemy agent. Sam Peckinpah directs; John Hurt & Dennis Hopper also feature.

The Return of Martin Guerre (15)

Daniel Vigne's film is based on a 16th-century story about a young man who leaves his wife & son & disappears. Years later a man (Gérard Depardieu) claiming to be the vanished Martin Guerre arrives in the village & faces a trial.

Silkwood (15)

Meryl Streep movingly portrays a young plutonium plant worker who became an activist after discovering unpleasant information about the plant's safety. Mike Nichols's film is one of the more thoughtful American works on view.

Splash (PG)

Comedy about a mermaid who enthralls a young New York businessman. Daryl Hannah is a statuesque blonde mermaid, Tom Hanks is superbly confused as her lover & Eugene Levy is hilarious as a crazed scientist who pursues the happy couple.

The Terry Fox Story (PG)

The true story of a young Canadian who, in spite of having lost a leg due to cancer, raised \$24 million for cancer research by attempting a walk right across Canada. Eric Fryer plays Terry, with Robert Duvall as a fund-raiser for the cause.

To Begin Again (PG)

Spanish film about a Nobel-prizewinning Spanish professor, living in California, who returns to his country to revisit the places of his childhood.

White Dog (15)

Samuel Fuller's economy & skill in direction elevate what could have been a fumbled adaptation of Romain Gary's story. Kristy McNichol accidentally acquires a handsome white German Shepherd dog which turns out to be a racial bigot taught to attack black people. A black animal trainer, Paul Winfield, decides, in spite of the peril, to reform him.

Certificates

U=unrestricted.

PG=passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15=no admittance under 15 years.

18=no admittance under 18 years.



This is the PLATINUM NOBLE
Britain's remarkable new Bullion Coin, minted in SOLID 99.95 FINE PLATINUM



32.70mm in diameter, the Platinum Noble contains ONE TROY OUNCE of FINE PLATINUM



The Platinum Noble like the Kruggerand is A TRUE BULLION COIN



By Royal assent, Britain's Platinum Noble is issued by the IOM Treasury, and is official Manx Legal Tender Coinage



This is the PLATINUM NOBLE
Britain's remarkable new Bullion Coin, minted in SOLID 99.95 FINE PLATINUM



Ayrton Metals GUARANTEE to BUY BACK Platinum Nobles, at any time, at least at the full metal price



Increasingly in demand, Platinum is fourteen times scarcer than gold.



This is the PLATINUM NOBLE
Britain's remarkable new Bullion Coin, minted in SOLID 99.95 FINE PLATINUM



Off-shore service available enabling investors to own Platinum Nobles without attracting VAT



Free Information Pack, mailed without obligation, please write - or telephone 01-404 0970 at any time



This is the PLATINUM NOBLE
Britain's remarkable new Bullion Coin, minted in SOLID 99.95 FINE PLATINUM



Free Information Pack, mailed without obligation, please write - or telephone 01-404 0970 at any time

I.O.M. GOVERNMENT, c/o AYRTON METALS LIMITED, 30 ELY PLACE, LONDON EC1N 6RT. TELEPHONE: 01-404 0970. Telex: 883908.

CLASSICAL MUSIC

MARGARET DAVIES



Sir Michael Tippett: pre-Prom talk and European première of *The Mask of Time*, July 23.

THE EUROPEAN PREMIÈRE of Sir Michael Tippett's *The Mask of Time* (July 23) is one of the major events of the 90th season of Henry Wood Promenade Concerts which open at the Albert Hall on July 20 with a programme of works by Vaughan Williams, Elgar and Walton. British music provides one of the main themes of the eight-week season. Out of more than 50 works, four BBC commissions, from Brian Elias, William Mathias, Colin Matthews and Robert Saxton, will receive their first performances and there will be important revivals of music by Maw, Birtwistle, Tavener and Musgrave. Early music provides the other main theme and will be played by various British ensembles specializing in this field, led by Philip Pickett, Anthony Rooley, Roger Norrington and John Eliot Gardiner. Les Arts Florissants, a Paris-based group, will perform Charpentier's *Actéon*. Other visitors from abroad are the Boston Symphony and Vienna Philharmonic Orchestras and the Korean ensemble Yullyö Akhoe, who will perform a programme of music and dance on July 21.

□ The City of London's own festival embraces 800 years of music, from 12th-century English lyrics to first performances of works by Birtwistle and Tippett, and provides the opportunity to enjoy this richly varied programme in the setting of some of the City's historic buildings. From July 16 to 28 there will be several concerts each evening in livery halls and churches; two lunchtime series by the pianist Jorge Bolet and the New London Consort directed by Philip Pickett; a production of Britten's *Noye's Fludde*; an exploration of the 200-year history of the string quartet; a weekend devoted to contemporary music at the Guildhall School of Music; and an intriguing series of fringe events.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).

90th Season of Henry Wood Promenade Concerts (all at the Albert Hall unless otherwise stated):

July 20, 7.30pm. **BBC Symphony Orchestra & Chorus, BBC Singers, London Philharmonic Choir**, conductor Pritchard; Janet Baker, mezzo-soprano; Stephen Roberts, baritone. Vaughan Williams, *Symphony No 2* (London); Elgar, *Sea Pictures*; Walton, *Belshazzar's Feast*.

July 21, 7pm. **Philharmonia Orchestra & Chorus** (women's voices), conductor Haitink; Salvatore Accardo, violin. Walton, *Coronation March*; Crown Imperial, Violin Concerto; Holst, *The Planets*.

July 21, 9.30pm. **Yullyö Akhoe**. Music & dance from Korea.

July 23, 7pm. **BBC Symphony Orchestra & Chorus, BBC Singers**, conductor A. Davis; Faye Robinson, soprano; Felicity Palmer, mezzo-soprano; Kenneth Riegel, tenor; John Cheek, bass. Tippett, *The Mask of Time*. (Pre-Prom talk by Sir Michael Tippett. 5.45pm.)

July 23, 10pm. **New London Consort**, director Pickett; Catherine Bott, soprano; Michael George, baritone. Carmina Burana.

July 24, 7.30pm. **BBC Philharmonic Orchestra**, conductor Leppard; Alison Hargan, soprano; Eilene Hannan, mezzo-soprano; Linda Finnie, contralto. Delius, *The Walk to the Paradise Garden*; Maw, *Scenes & Arias*; Bax, *Symphony*

No 5. (Pre-Prom talk by Nicholas Maw. 6.15pm.)

July 25, 7.30pm. **BBC Philharmonic Orchestra**, conductor Herbig; Ernst Kovacic, violin. Haydn, *Symphony No 95*; Britten, Violin Concerto; Beethoven, *Symphony No 5*.

July 26, 7.30pm. **BBC Symphony Orchestra**, conductor Janowski; Peter Donohoe, piano. Mussorgsky, *St John's Night on the Bare Mountain*; Prokofiev, Piano Concerto No 3; Tchaikovsky, *Symphony No 5*.

July 27, 7.30pm. **London Symphony Orchestra**, conductor Simonov; Ida Haendel, violin. Berlioz, *Overture King Lear*; Brahms, Violin Concerto; Bartók, Concerto for Orchestra.

July 28, 7.30pm. **BBC Symphony Orchestra**, conductor Groves; Alfred Brendel, piano. Dvořák, *Amid Nature, Slavonic Dances Nos 1-3*; Beethoven, Piano Concerto No 3; Janáček, *Taras Bulba*.

July 29, 7.30pm. **English Baroque Soloists, Monteverdi Choir**, conductor Gardiner; Nancy Argenta, Elizabeth Lane, sopranos; Michael Chance, alto; Mark Tucker, Nigel Robson, tenors; Richard Jackson, Stephen Varcoe, baritones. Monteverdi, *Vespers of the Blessed Virgin* (1610). Westminster Abbey, SW1.

July 30, 7.30pm. **Academy of St Martin-in-the-Fields**; Iona Brown, director & violin; Malcolm Latchem, violin. Handel, *Concerto Grosso Op 6 No 1*; Bach, *Brandenburg Concerto No 3*, Concerto in D minor for two violins; Vivaldi, *The*

Four Seasons.

July 31, 7.30pm. **English Chamber Orchestra**, conductor Gibson; Yuzuko Horigome, violin; Nobuko Imai, viola. Stravinsky, *Monumentum pro Gesualdo di Venosa* ad CD annum; Mozart, *Sinfonia Concertante* in E flat major K364, *Symphony No 40*; Henze, *Cinque piccoli concerti*.

BARBICAN

Silk St, EC2 (628 8795, 638 8891, cc).

July 1, 7.30pm. **Rudolf Firkušný**, piano. Beethoven, *Sonatas No 14* (Moonlight), No 21 (Waldstein); Mussorgsky, *Pictures from an Exhibition*.

July 3, 7.45pm. **London Symphony Orchestra**, conductor Kubelik; Smetana, *Richard III*; Dvořák, *Symphony No 8*; Janáček, *Sinfonietta*.

July 5, 7.45pm. **London Symphony Orchestra**, conductor Kubelik; Rudolf Firkušný, piano. Smetana, *Richard III*; Martinů, Piano Concerto No 2; Dvořák, *Symphony No 8*.

July 6, 7.45pm. **English Chamber Orchestra**, conductor Tate; Dylana Jenson, violin. Elgar, *Introduction & Allegro*; Dvořák, *Legends Nos 6-10*; Beethoven, Violin Concerto in D Op 61.

July 7, 7.45pm. **London Symphony Orchestra**, conductor Soudant; Hiroko Nakamura, piano. Mendelssohn, *Overture The Hebrides*; Chopin, Piano Concerto No 2; Brahms, *Symphony No 1*.

July 11, 12, 7.45pm. **London Symphony Orchestra**, conductor Armstrong; Rosalind Plowright, soprano; Jean Rigby, mezzo-soprano; Charles Craig, tenor; Neil Howlett, baritone. Golden moments of Italian opera. Verdi, *Giordano*, Puccini, *Rosini*.

July 17, 7.45pm. **London Symphony Orchestra**, conductor Marinier; Cécile Ousset, piano. Respighi, *The Pines of Rome*; Mendelssohn, Piano Concerto No 1; Delius, *Brigg Fair*; R. Strauss, *Till Eulenspiegel*.

July 19, 7.45pm. **London Symphony Orchestra**, conductor Marinier; Cécile Ousset, piano. Rossini, *Overture William Tell*; Grieg, Piano Concerto; Tchaikovsky, *Symphony No 5*.

July 21, 7.45pm. **London Symphony Orchestra**, conductor Tate; Stephen Bishop-Kovacevich, piano. Beethoven, *Overture The Consecration of the House*, Piano Concerto No 4, *Symphony No 7*.

July 22, 7.30pm. **Royal Philharmonic Orchestra**, conductor Vanburgh; Nigel Kennedy, violin. Rossini, *Overture The Barber of Seville*; Mozart, *Eine kleine Nachtmusik*; Bruch, Violin Concerto No 1; Beethoven, *Symphony No 5*.

July 23, 7.45pm. **Chamber Orchestra of Europe**; conductor Schneider; Tamas Vásáry, piano. Dvořák, *Serenade in E Op 22*; Schumann, Piano Concerto in A minor Op 54; Mozart, *Symphony No 38* (Prague).

July 25, 26, 6.30pm. **Royal Philharmonic Orchestra**, conductor N. Del Mar; six finalists in the Carl Flesch International Violin Competition (three on each night). Bartók, Beethoven, Brahms, Elgar, Mendelssohn or Tchaikovsky, violin concerto. Prizes presented by Princess Alexandra on July 26.

July 27, 7.45pm. **Philharmonia Orchestra**, conductor Berglund; Ralph Kirshbaum, cello. Schumann, *Overture Manfred*; Elgar, Cello Concerto; Beethoven, *Symphony No 3* (Eroica).

CITY OF LONDON FESTIVAL

Various venues. Box office St Paul's Churchyard, EC4 (236 2801, cc).

July 16-20, 1.05pm. **Jorge Bolet**, piano. July 16, Haydn, Liszt; July 17, Beethoven, Schubert, Liszt; July 18, Mendelssohn, Liszt; July 19, Brahms, Liszt; July 20, Rachmaninov, Chopin. Bishops-gate Hall, 230 Bishopsgate, EC2.

July 16, 7.30pm. **Polish Chamber Orchestra**, conductor Maksymiuk; Michael Laird, Crispian Steele-Perkins, trumpets. Biber, *A due Nos 1 & 2*; Elgar, *Introduction & Allegro*; Vivaldi, *Concertos in D & C* for two trumpets & orchestra; Rossini, *String Sonata No 1*; Britten, *Variations on a Theme of Frank Bridge*. Mansion House, EC4.

July 16, 7.30pm. **Fitzwilliam String Quartet**. Haydn, Mozart, quartets. Middle Temple Hall, EC4.

July 17, 7.30pm. **Nash Ensemble**; Russell Smythe, baritone. Mozart, Flute Quartet in C, Clarinet Quintet; Fauré, *L'horizon chimérique*; Weber, Clarinet Quintet; Ravel, *Chansons madécasses*. Fishmongers' Hall, EC4.

July 17, 7.30pm. **Endellion String Quartet**. Haydn,

Mozart, Beethoven, quartets. Stationers' Hall, EC4.

July 18, 7.30pm. **City of London Sinfonia**, conductor Hickox; John Lill, piano; Patrizia Kwella, soprano. Beethoven, *Overture The Creatures of Prometheus*; Mendelssohn, *Incidental music from A Midsummer Night's Dream*; Holst/Matthews, *The Dream City*; Mozart, Piano Concerto No 20. Baltic Exchange, St Mary Axe, EC3.

July 18, 7.30pm. **Chilingirian String Quartet**. Schubert, Beethoven, quartets. Great Hall, St Bartholomew's Hospital, EC1.

July 19, 7.30pm. **Academy of St Martin-in-the-Fields**, director Brown; William Bennett, flute; Marisa Robles, harp. Haydn, *Symphony No 49* (La Passione); Mozart, Concerto in C for flute & harp, *Symphony No 29*; Debussy, *Danse sacrée et danse profane*. Guildhall Old Library, Guildhall, EC2.

July 19, 7.30pm. **Delmé String Quartet**. Wolf, Italian Serenade; Ravel, Brahms, quartets. Goldsmiths' Hall, Foster Lane, EC2.

July 20, 7.30pm. **Polish Chamber Orchestra**, conductor Maksymiuk; Jan Stanienda, violin. Bach, Brandenburg Concerto No 3; Birtwistle, *Still Movement*; Mendelssohn, *String Symphony No 12*; Vivaldi, *The Four Seasons*. Guildhall Old Library.

July 20, 7.30pm. **Choir of the Chapel Royal of St Peter ad Vincula**, conductor Williams; Michael Haslam, organ. Byrd, Tomkins, Taverner, Tippett, Vaughan Williams, English choral music. St Peter ad Vincula, Tower of London, EC3.

July 20, 7.30pm. **Brodsky String Quartet**. Bartók, Janáček, Britten, quartets. Painters' Hall, Little Trinity Lane, EC4.

July 21, 7.30pm. **Arditti String Quartet**. Tippett, Dillon, Rihm, Ligeti, quartets. Guildhall School of Music & Drama, Silk St, EC2.

July 22, 2.30pm. **London Sinfonietta**, conductor Knussen. Birtwistle, *Carmen Arcadiae Mechanicae Perpetuum* open rehearsal & performance. Guildhall School.

July 23-27, 1.05pm. **New London Consort**, director Pickett. July 23, Music from the oratory of a medieval convent. St Mary at Hill, off Eastcheap, EC3; July 24, Music from the oratory of a medieval abbey. St Bartholomew the Great, West Smithfield, EC1; July 25, Songs & dances from Gautier de Coincy's *Miracles of Nostre Dame*. St Mary Abchurch, EC4; July 26, Music of the Crusades. Grand Priory Church of the Order of St John, St John's Sq, EC1; July 27, English lyrics of the 12th & 13th centuries, dance music from the Reading MS & the Robertsbridge Codex. St Bride's, Fleet St, EC4.



Philip Pickett: early music in City churches, July 23-27; late-night Prom, July 23.

July 24, 25, 6.30pm & 8.30pm. **Members of the City of London Sinfonia**, conductor Hickox; Catherine Denley, contralto; Terence Sharpe, bass-baritone; Brian Kay, The Voice of God. Britten, *Noye's Fludde*. St Andrew's Church, Holborn Circus, EC4.

July 25, 7.30pm. **Songmakers' Almanac**; Patricia Rozario, soprano; Sarah Walker, mezzo-soprano; Richard Jackson, baritone; Graham Johnson, piano. Melodious Albion, the English poetic muse

POPULAR MUSIC

DEREK JEWELL

as inspiration to the German-speaking song composers. Baltic Exchange.

CRYSTAL PALACE CONCERT BOWL

Crystal Palace Pk, SE19. Box office Department for Recreation & the Arts, GLC County Hall, SE1 (633 1707).

July 1, 8pm. **London Concert Orchestra**, conductor Brion. Sousa, marches, solos & selections from suites & operettas, with special effects.

July 15, 8pm. **Royal Philharmonic Orchestra**, conductor Davison. Strauss, Rimsky-Korsakov, Smetana, Chabrier, Tchaikovsky; Handel/Mackerras, Music for the Royal Fireworks with firework display.

July 29, 8pm. **London Symphony Orchestra**, conductor Simon; Margaret Fingerhut, piano. Tchaikovsky, Festival Overture on Danish National Hymn, Nutcracker Suite; Grieg, Piano Concerto; Dvořák, Carnival Overture; Bourgeois, Fantasy for fireworks & orchestra.

FENTON HOUSE

Windmill Hill, NW3. Box office 36 Queen Anne's Gate, SW1 (222 9251 ext 242).

July 14, 8pm. **Hanson String Quartet**. Beethoven, Haydn, Dvořák.

July 28, 8pm. **Carole Cerasi**, harpsichord. Couperin, Bach, Scarlatti.

KENWOOD LAKESIDE

Hampstead Lane, NW3. Box office as Crystal Palace.

July 14, 8pm. **Royal Philharmonic Orchestra**, conductor Wright. Offenbach, Orpheus in the Underworld; Gounod, Ballet music from Faust; Saint-Saëns, Carnival of the Animals; Berlioz, Trojan March; Gershwin, An American in Paris; Ravel, Boléro.

July 21, 8pm. **Wren Orchestra**, **Bobby Lamb/Ray Premru Band**, conductors Davison & Lamb. Lamb, Symphony No 1 for orchestra & jazz band; Bernstein, Overture Candide; Strauss, Waltz Tales from the Vienna Woods, Trübsal-Trübsal Polka; Stravinsky, Circus Polka; Khachaturian, Ballet suite Gayaneh with firework display.

July 28, 8pm. **London Symphony Orchestra**, conductor Simon. Tchaikovsky, Fantasy Overture Romeo & Juliet, Nutcracker Suite, Battle of Poltava & Cossack Dance from Mazeppa, Capriccio italien. Festival Overture on Danish National Hymn.

ST JOHN'S

Smith Sq, SW1 (222 1061).

July 2, 1pm. **Gabrieli String Quartet**. Mendelssohn, Capriccio & Fugue Op 81 Nos 3 & 4; Dvořák, Quartet in G Op 106.

July 4, 7.30pm. **Manchester String Opera**, conductor Thomas; Karine Georgian, cello; Marilyn Dale, soprano. Britten, Boccherini, Tchaikovsky. July 5, 1.15pm. **Extempore String Ensemble**; George Weigand, director, lute, mandora, cittern; Rosemary Thorndycraft, viols; Sally Owen, harpsichord, viols. Music of the 17th-century court & theatre from England, Italy & Spain.

July 6, 7.30pm. **La Spiritata Chamber Orchestra**; David Ward, conductor & piano; Lynne Dawson, soprano; Elspeth Cowey, Michael Thomas, violins; Helen Clarke, Timothy Watts, oboes. Vivaldi, Double Concertos in D minor, in A minor; Mozart, Piano Concerto in B flat K450, Symphony No 41, two arias.

July 9, 1pm. **Howard Shelley**, piano. Beethoven, Rondo in G Op 51 No 2; Ravel, Valses nobles et sentimentales; Schubert, Fantasy in C D760.

July 15, 7.30pm. **Vivaldi Concertante**, conductor J. Pilbery; Gillian Eastwood, violin; Mary Pilbery, oboe; Frank Nolan, piccolo. Vivaldi, Concerto Alla Rustica, Motet In furor, L'Estro Armonico No 10, Piccolo Concerto; Bach, Concerto in D minor for violin & oboe; Rossini, Sonata No 1; Damaré, The Wren; Mozart, Salzburg Symphony No 3.

July 19, 7.30pm. **Maxwell Oboe Quartet, Medici String Quartet**; Katharina Wolpe, Michael Finnissy, pianos; Nona Liddell, violin; Paul Silverthorne, viola; Charles Tunnell, cello; Jane Manning, soprano. Lutyens, Driving out the Death, Echo of the Wind, Doubles, The Great Seas, Requiescat; Mozart, Piano Fantasia in C minor; Webern, String Trio Op 20.

July 22, 7.30pm. **Nuovi Virtuosi di Roma**, director

Fontanarosa. Vivaldi, Concerto in A FXI No 22, Concerto in F FI No 34 for three violins, The Four Seasons; Tartini, Concerto in A for cello & strings.

SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

July 1, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Muti; Kyung Wha Chung, violin. Brahms, Violin Concerto; Cherubini, Coronation Mass. FH.

July 2, 7.30pm. **Royal Philharmonic Orchestra**, conductor Dorati; Robert Cohen, cello. Elgar, Overture In the South, Cello Concerto, Variations on an original theme (Enigma). FH.

July 5, 7.30pm. **Royal Philharmonic Orchestra**, conductor Dorati; Nigel Kennedy, violin. Elgar, Violin Concerto, Symphony No 2. FH.

July 5, 7.30pm. **Kathryn Harries**, soprano; **Meirion Bowen**, piano. Chausson, Chanson perpétuelle; Dennis, Three Songs for the Lady Pan; Debussy, Chansons de Bilitis; Chopin, Four Songs Op 74; Szymanowski, Six Songs for the Fairy Princess; Gerhard, Sheherazade. PR.

July 6, 7.30pm. **Philharmonia Orchestra**, conductor Muti; Yehudi Menuhin, violin. Bloch, Violin Concerto; Brahms, Symphony No 2. FH.

July 8, 7.30pm. **Royal Philharmonic Orchestra, Brighton Festival Chorus, Collegium Musicum of London**, conductor Dorati; Sarah Walker, mezzo-soprano; David Rendall, tenor; Benjamin Luxon, baritone. Elgar, The Dream of Gerontius. FH.

July 9, 7.30pm. **Royal Philharmonic Orchestra, City of London Choir, Brompton Choral Society**, conductor Cashmore; Sheila Armstrong, soprano; David Wilson Johnson, baritone. Brahms, A German Requiem; Vaughan Williams, Dona Nobis Pacem. FH.

July 10, 7.30pm. **Osborn String Quartet**; Alastair Thompson, tenor; Ian Caddy, baritone; Marion Raper, piano. Schumann, Piano Quintet Op 44; Alistair Jones, Fables, Five Holy Sonnets of John Donne; Brahms, Songs Op 94. PR.

July 11, 7.45pm. **London Mozart Players**, conductor Blech. Haydn, Mozart, Schubert, three last symphonies. EH.

July 18, 7.30pm. **Timothy Roberts**, harpsichord. Picchi, Byrd, Bull, Couperin, Ligeti, Bach, Busoni, Bartók. PR.

July 20, 7.30pm. **Robert Kortgaard**, piano. Dello Joio, Sonata No 3; Chopin, Ballade No 3, Nocturne in F sharp minor Op 48 No 2, Scherzo No 1; Liszt, Harmonies du soir; Hetu, Prélude et danse; Schumann, Faschingsschwank aus Wien. PR.

July 22, 7.30pm. **New Symphony Orchestra**, conductor Goulding; Anthony Goldstone, piano. Tchaikovsky, Waltz from The Sleeping Beauty, Suites from Swan Lake & The Nutcracker, Piano Concerto No 1, Overture 1812 with cannon & mortar effects. FH.

WIGMORE HALL

Wigmore St, W1 (935 2141).

July 1, 11.30am. **Takács Quartet**. Mozart, String Quartet in G K387; Beethoven, String Quartet in F minor Op 95.

July 3, 10, 7.30pm. **Kun Woo Paik**, piano. July 3, Liszt; July 10, Liszt, Verdi/Liszt, Wagner/Liszt.

July 4, 7.30pm. **Nash Ensemble**, conductor Friend; David Wilson-Johnson, reciter. Holt, Era Madrugda; Berg, Four pieces for clarinet & piano; Schönberg, Ode to Napoleon Bonaparte for reciter, string quartet & piano; Matthews, Clarinet Quartet; Schönberg/Webern, Chamber Symphony.

July 5, 7.30pm. **Liang Ning**, mezzo-soprano; **Fu Haijing**, baritone; **Michael Dussek**, piano. Schumann, Falla, R. Strauss, Mahler, Rossini, songs; Chinese songs & folk songs.

July 7, 7.30pm. **Borodin String Quartet**. Borodin, Quartet No 2; Shostakovich, Quartet No 8; Beethoven, Quartet No 15.

July 8, 11.30am. **Consort of Musicks**; Anthony Rooley, director & lute; Emma Kirkby, Evelyn Tubb, sopranos; Mary Nichols, alto; Joseph Cornwall, Andrew King, tenors; Richard Wistreich, bass. Wilbye, Ravenscroft, Weelkes, Hilton, Jeffries, Vautor, Lawes, Ward, madrigals & dialogues 1600-40.

July 9, 7.30pm. **Delmé Quartet**. Mozart, String Quartet in D K575; Wilson, String Quartet No 3;

Rarely has there been a month when more major stars of popular music, both British and American, are visiting London—and the Capital Music Festival of 1984, an event which grows by leaps and bounds each year, is the main reason. Capital's jazz week at the Festival Hall begins with a "jazz parade" headed by the greatest of all blues guitarists, **B.B. King** (July 16). As the week unfolds the following artists appear: the major trumpet voice of the last three decades, **Miles Davis**, with his band (July 17); the **Dave Brubeck Quartet** plus the Brazilian pianist and singer **Tania Maria** with her quintet (July 18); vibes man **Lionel Hampton** with his big band (July 19); two of the finest trumpeters of the modern era, **Freddie Hubbard** and **Dizzy Gillespie** (July 20) and finally the jazz fusion band **Spyro Gyra** and a fine modern saxist, **David Sanborn** (July 21).

It would be difficult to imagine a more exciting jazz bill in one week, but that is far from the end of the festival's offerings. The month kicks off with a concert at Fairfield Halls, Croydon (July 1) which will intrigue all 1960s nostalgia buffs. Presented by **Alan Freeman**, it features **Marty Wilde**, **The Tremeloes** and **Billy J. Kramer**, among others. Another great rock star of the same period, **Johnny Winter**, is at Dingwall's, Camden Lock (July 3).

Top gospel stars including funkerturned-gospeller **Al Green** and the **London Community Gospel Choir** come to the Albert Hall (July 13), the folkies are at the Capital/Bracknell Folk Festival weekend (July 13-15), with major bands like **Steeleye Span** and **Dave Swarbrick's Whippersnappers**, and country folk get their chance with the Lambeth Country Show at Brockwell Park (July 21) when **Arizona Smoke Review** are among the bands and admission is free.

Looking at miscellaneous events planned, there ought to be full houses at the Dominion (July 2 and 3) when the greatest interpreter of Scott Joplin's music, **Joshua Rifkin**, is performing rags from the period 1899-1914, excerpts from Joplin's opera, *Treemonisha*, and giving a UK première of Joplin's 15-piece orchestral rags. A major reggae festival, **Reggae Sunsplash**, is held at the Crystal Palace football ground at Selhurst Park (July 7 and 8), while **Georgie Fame** will be presenting *Stardust Road*, an evening celebrating Hoagy Carmichael's music (Duke of York's, July 15). The whole week winds up with the Wren Orchestra playing a programme of popular classical music, which includes a dramatic fireworks finale, at Kenwood, Hampstead (July 21). Full information about the festival from 222 8075.

Meanwhile, the regular venues have some exciting events. Arguably the greatest living jazz guitarist, **Joe Pass**, is playing at Ronnie Scott's (439 0747; July 2-14), while the idiosyncratic modern arranger and bandleader **Gil Evans** is there from July 16 to 21. He is followed in by **Houston Person** and **Etta Jones** from July 23 to 28.

Beethoven, String Quartet in E flat Op 74.

July 11, 7.30pm. **Takács Quartet**; Jenő Jandó, piano. Haydn, String Quartet in F Op 77 No 2; Bartók, String Quartet No 4; Dvořák, Piano Quintet in A Op 81.

July 12, 7.30pm. **Susan Milan**, flute; **Ian Brown**, piano. Poulenc, Debussy, Ibert, Jolivet, Roussel, Messiaen, Varèse, Boulez.

July 13, 7.30pm. **Jenő Jandó**, piano. Haydn, Sonata in E flat Hob XVI:52; Beethoven, Sonata in A flat Op 110; Schubert, Sonata in B flat D960.

July 14, 7.30pm. **Smetana Quartet**. Dvořák,

Pizza on the Park (235 5550), although threatened, will be open until at least October. **Brian Dee**, one of Britain's finest jazz pianists visits from July 16 to 21 and **Jules Rubin** from July 23 to 28. At Pizza Express in Dean Street (439 8722), the usual busy month is ensured with **Eddie Thompson** on July 1, trombone maestro **George Chisholm** with the **Brian Lemon Trio** (July 13) and **Humphrey Lyttelton** (July 14).

I welcome the return of **Yes**, the great art-rock group of the early 1970s who have reformed within the last year or so. With Jon Anderson's thrilling voice still at full power they have been enjoying huge popularity in America these past few months, as well as having a most successful album in the charts. They are at Wembley Arena (902 1234) on July 11 and also perform in Birmingham on July 14.



Bob Dylan: at Wembley Stadium on July 7.

An even bigger event in terms of crowds—so big that it will need Wembley Stadium (902 1234) to accommodate it—will be the much heralded return of **Bob Dylan** for an afternoon and evening of music on July 7. With Dylan at this open-air concert will be **Santana**, **UB40** and **Nick Lowe**. It should be quite a day if you like listening to music in football stadiums.

Two major artists who will have been performing in late June—**Neil Diamond** (at Earls Court, 385 1200, June 23-27) and **Status Quo** (at Hammersmith Odeon, 748 4081, June 24-30)—are still within range of London as July dawns. Diamond will be at Birmingham on July 4 and Status Quo, coming to the close of a quite amazing tour, will be in Oxford on July 2 and 3. Note, too, that **Bobby McFerrin** is at the Shaw Theatre for three days (388 7727; July 23-25).

Meanwhile, the pace of the musical theatre in London quickens all the time. Latest to arrive is a revival of Sandy Wilson's *The Boy Friend*. It opens at the Old Vic on July 18 (see page 82) with new orchestrations by Ray Cook and Chris Walker. They give a rather more sophisticated feel to what was formerly a fairly naïve musical exercise.

Quartet in F Op 96; Beethoven, Quartet No 13 with Grosse Fugue Op 133.

July 15, 11.30am. **Ian Hobson**, piano. Haydn, Chopin, Rachmaninov, Rosenthal.

July 20, 7.30pm. **Christopher Black**, piano. Chopin, Fauré, Liszt, Granados.

July 21, 7.30pm. **Jean-Philippe Collard**, piano. Schumann, Arabesque Op 18, Kreisleriana Op 16; Fauré, Ballade in F sharp Op 19; Ravel, Sonatine, Oiseaux tristes, Alborada del Gracioso.

July 22, 11.30am. **Nash Ensemble**. Saint-Saëns, Ravel, Mozart.

BRIEFING

BALLET

URSULA ROBERTSHAW



Lowell Smith and Yvonne Hall appear with Dance Theatre of Harlem: July 9 to 28.

EXCITING RETURN of Dance Theatre of Harlem this month. This admired company will be at the London Coliseum from July 9 to 28, bringing 13 ballets, 11 of them new to London, plus—most exciting of all—the world première of their production of *Giselle*, set in Louisiana in the *ante bellum* period. I predict a sell-out.

□ Sit back and relax to watch Channel 4's dance season this month. It begins on June 27, with New York City Ballet's *Who Cares?* and *Mozartiana*, both by Balanchine; then, on July 4, comes Dutch National Ballet, with van Manen's *Piano Variations*, danced to Prokofiev, Satie and Debussy; July 11 sees a double bill of Tom Jobe's *Run Like Thunder*, danced by London Contemporary Dance Theatre, and Ian Spink's *De Gas*, danced by Second Stride; on July 18 we get Nederlands Dans Theater with *The Stamping Ground*, Jiří Kylián's latest work inspired by a recent visit to Australia; on July 22 Susan Sontag's introduction to the work of Pina Bausch, and on July 25 Bausch's *1980*, performed by her Dance Theatre of Wuppertal. Worth staying in for.

□ Worth going out for are the annual Royal Ballet School performances. These begin at Covent Garden on July 13, with a performance of *The Sleeping Beauty* in which Karen Paisey and Antony Dowson make their débuts as Aurora and Florimund, supported by students from both Upper and Lower Schools. Then comes a week at Sadler's Wells, in which six works will be given: *Aurora's Wedding*; *RB Sque*, choreographed by Wayne Eagling; *Wanting, Running, Running*, choreographed by Ashley Page to Bartók; Ashton's jolly *Pas de légumes*; Glasstone's *Children's Dances*; and *Folk Dances and Hungarian Rondo*.

□ The Royal Ballet's summer season begins on July 2. Michael Corder's second work for the company will be given on July 25. It is in one act, is danced to Stravinsky's *Concerto in D for Strings*, and has designs by Patrick Caulfield—his first work for the theatre.

DANCE THEATRE OF HARLEM

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

See introduction, July 9-28.

HUNGARIAN STATE DANCE COMPANY

Festival Hall, South Bank, SE1 (928 3191, cc 928 8800).

50 dancers & musicians from Budapest. July 24-26, 28, 29.

LONDON FESTIVAL BALLET

Dominion, Tottenham Court Rd, W1 (580 9562, cc 323 1576).

Onegin, *Giselle*. July 23-26.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 240 1911).

Triple bill, a Stravinsky evening: Fokine's *The Firebird*, a Russian fairy tale in Gontcharova's beautiful designs; Ashton's *Scènes de ballet*, a plotless neoclassic; *Les noces*, Nijinska's masterly & moving interpretation of a peasant wedding. July 2, 3, 6, 7, 12, 19.

La fille mal gardée, Ashton at his sunniest & witziest, aided & abetted by Osbert Lancaster's designs & Herold's high-spirited score. July 4, 5, 9.

Manon, MacMillan's choreography. Massenet's music (not the opera) & Georgiadis's designs combine to tell a story of a femme fatale & a student. July 10, 11, 14, 2, 30pm & 7.30pm, 16, 20.

The Sleeping Beauty, the ever popular classic. July 13 (Royal Ballet School performance—see introduction), 17, 18, 21, 23, 27, 31.

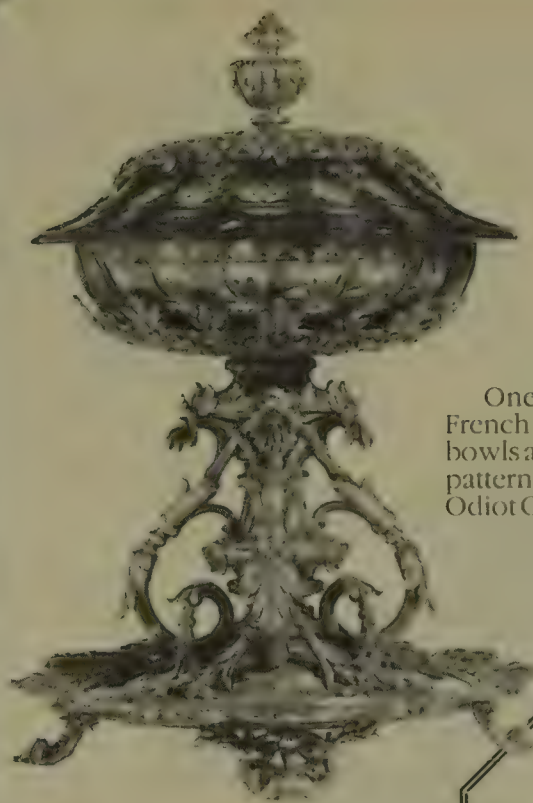
Triple bill: New Corder ballet—see introduction; *My Brother, My Sisters*, MacMillan's strange & disturbing ballet of fraught family relationships, danced to Schönberg & Webern; *Raymonda Act III*, a Petipa classic restaged by Nureyev, danced to schmaltzy Glazunov music. July 24, 25, 30.

Romeo & Juliet, MacMillan's version in Georgiadis's fine designs. July 26, 28, 2, 30pm & 7.30pm.

ROYAL BALLET SCHOOL

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Six works. See introduction. July 23-28.



One of a pair of French silver mounted bowls and covers with patterned ruby glass. Odier Circa 1840.



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
GOLDSMITHS & CROWN JEWELLERS,
GARRARD & CO LTD, LONDON

GARRARD

The Crown
Jewellers

112 REGENT STREET LONDON W1A 2JJ
Tel: 01-734 7020



NOW BOOKING

Autumn 1984 Subscription Season

7 different schemes available, including
First Night and Rover Series
See up to 3 operas FREE!

5 New Productions

Osud (Fate) Janáček and

Mahaganny Songs West

Madam Butterfly Puccini

Orpheus in the

Underworld Offenbach

Mazeppa Tchaikovsky

also . . .

Manon Massenet

Rusalka Dvořák

Così fan tutte Mozart

The Flying Dutchman Wagner

The Barber of Seville Rossini

The Makropulos Case Janáček

Phone 01-836 2699 for free
leaflet giving full details

"The Coliseum is undoubtedly the best place in
London to enjoy opera as theatre" TIME OUT

Funded by the Arts Council and the GLC.



John Player
Special
Sponsorship

Mary Cooke Antiques Ltd.

A good George III Soup Tureen, London 1810, Thomas Robbins. 104 oz, 10" high and 15½" across the handles. The arms are those of Calvert impaling the Fruiterer's Company.

An illustrated catalogue is available on request.

Standbrook House
(Third Floor)
2-5 Old Bond Street
London, W1
Telephone: 01-409 0250



Brenda Solomon is incurable. Yet her laughter is infectious.

Brenda Solomon had to sacrifice nursing training because she contracted multiple sclerosis.

Now, living at the RHHI and confined to a wheelchair, Brenda keeps herself busy. She speaks three languages, reads and sings in the hospital choir. She especially enjoys her physiotherapy sessions. "When I'm on the stretching bars," she says, "I feel ten feet tall!"

We care for over 270 incurable patients like Brenda. Skilled nursing, therapy and medical treatment help. And our Research and Rehabilitation Wing examines and advances their long-term care.

We are a registered charity (No. 205907) and rely upon donations, covenants and legacies. Please help.

The Royal Hospital & Home for Incurables.

Dept. ILS, West Hill, Putney, London SW15 3SW.
Patrons: HM The Queen and HM The Queen Mother.
Director of Appeals:
Air Commodore D. F. Rixson, OBE, DFC, AFC.



TRACING YOUR FAMILY HISTORY?

If you need professional help, turn to the team of genealogists with most experience world-wide.

For efficiency and economy in HERALDRY AND FAMILY HISTORY send all known details for FREE estimate, to:

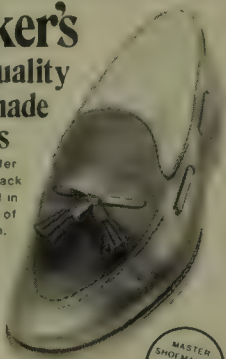
ACHIEVEMENTS
OF NORTHGATE
Canterbury
CT1 1BAJ
or tel. Dr. Swinfield
(0227) 62618



Tricker's finest quality bench made shoes

A Tassel Loafer available in black and brown and in various shades of brown doeskin. Available in various fittings.

Be sure of
the best—
ask for
them by name.



Send for colour leaflet and price list to

R.E. Tricker Limited,
56-60 St. Michael's Road, Northampton, NN1 3JX
Also at 67 Jermy Street, St James, LONDON SW1

BRIEFING

SPORT

FRANK KEATING

SINCE THE USSR and its allies announced withdrawal from the Olympic Games in Los Angeles, Fleet Street newspapers have been laced with trumpeting, but intrinsically sad, little stories under headlines such as "Britain Sees Medal Chance in Basketball" . . . or fencing, or canoeing, or running, or jumping, or even women's archery. There is no question that the clang of the Iron Curtain has kiboshed this month's Olympics as a global competition. After President Carter's pull-out in 1980, Moscow's Olympics proceeded with enough challenge and in only a handful of events did you sense that the likeliest winners were absent. A guide to what could have been expected in Los Angeles is offered by a glance at last year's athletics World Championships in Helsinki where well over half the 123 medals on offer were won by athletes from the Eastern bloc countries. Russia alone won 23 and East Germany 22. For all the political bluster and commercial hype, the 1984 Olympic medals must be devalued without the presence of such sportsmen as the swimmer, Salnikov; the pentathlete, Starostin; the boxer, Stevenson; or runners like Kratochvilova, Koch, or Gohr—all of them among the greatest performers in the history of their sport. However, once the West's television marathon gets under way, I doubt if the commentators will dare to mention their absence.

HIGHLIGHTS



XXIII Olympic Games

July 28-Aug 12. Los Angeles, USA.

ATHLETICS

July 6. **Rank Xerox Series 10 games:** England v Spain v Sweden, Gateshead, Tyne & Wear.

July 13. **Talbot International Games,** Crystal Palace, SE19.

July 15. **U-Bix Copiers Challenge Cup:** England v Poland v Hungary, Alexandra Stadium, Birmingham.

July 17. **Edinburgh Games,** Meadowbank, Edinburgh.

CRICKET

Cornhill Insurance Test series. England v West Indies: Second Test June 28-30, July 2, 3, Lord's; Third Test July 12-14, 16, 17, Headingley; Fourth Test July 26-28, 30, 31, Old Trafford.

July 4-6. **Oxford v Cambridge,** Lord's.

July 21. **Benson & Hedges Cup final,** Lord's. (BA = Britannic Assurance Championship, JP = John Player Special League, NW = NatWest Bank Trophy).

Lord's: Middy v Worcs (JP), July 8; v Yorks (BA), July 14, 16, 17; v Yorks (JP), July 15; v Hants (BA), July 28, 30, 31; v Hants (JP), July 29.

The Oval: Surrey v Hants (BA), June 30, July 2, 3; v Hants (JP), July 1; v Derby (BA), July 14, 16, 17; v Derby (JP), July 15 (at Imber Court, East Molesey); v Kent (BA), July 25-27; v Sri Lanka, July 28-30.

□ The West Indian tourists will continue to make the news, but this month sees the start of an official "first-class" tour of England by Sri Lanka. The first match to be played on the island was as long ago as 1832—won, says the *Colombo Journal* of November 3 that year, "by the 97th Regiment with 136 notches". Exactly 150 years later Sri Lanka was accorded full Test match status. They begin their tour at Cleethorpes with a three-day match against Nottinghamshire from July 25, & continue at The Oval from July 28.

CROQUET

July 14-21. **Open Championships,** Hurlingham Club, SW6.

CYCLING

June 29-July 22. **Tour de France.**

EQUESTRIANISM

July 2-5. **Royal Show,** National Agricultural Centre, Stoneleigh, Warwick.

July 10-12. **Great Yorkshire Show,** Harrogate, N

Yorks.

July 12-15. **Everest Double Glazing Showjumping,** including Nations' Cup, Hickstead, W Sussex.

GOLF

July 11-14. **Lawrence Batley International Classic,** The Belfry, Sutton Coldfield, W Midlands.

July 19-22. **Open Championships,** St Andrew's, Fife.

□ If a game of golf is a long walk with knobs on, there is no better place to end your stroll than up the last fairway at St Andrew's, surrounded by 500 years of the game's history & embraced by the grey, granite buildings of the old town itself. The last time the Open was held at the home of golf it was won by Jack Nicklaus, an American much revered by the Scots. It would be too much to hope for a repeat of that emotional occasion on what has become his adoptive heath. But the "Old Bear" will be trying as usual & bending to the task in the face of the statutory squalls howling in off the North Sea. Younger players like Britain's Nick Faldo & the new American "Master" Ben Crenshaw should start as bookies' favourites. Crenshaw was second six years ago. At the end he said "thank you" to the sponsors for his cheque, "and also to nature for making this golf course".

July 26-28. **Britain & Ireland v USA,** Turnberry, Strathclyde.

July 29-Aug 4. **English Amateur Championship,** Woodhall Spa, Lincs.

HORSE RACING

July 7. **Lancashire Oaks,** Old Newton Cup, Haydock Park.

July 7. **Coral-Eclipse Stakes,** Sandown Park.

July 10. **Welsh Derby,** Chepstow.

July 11. **Anglia Television July Stakes,** Newmarket.

July 12. **William Hill July Cup,** Newmarket.

July 14. **John Smith's Magnet Cup,** York.

July 28. **King George VI & Queen Elizabeth Diamond Stakes,** Ascot.

July 31. **William Hill Stewards' Cup,** Goodwood.

MOTOR RACING

July 22. **British Grand Prix,** Brand's Hatch, Kent.

POLO

July 3-22. **British Open Championships,** Cowdray Park, Midhurst, Surrey.

July 9-22. **Cirencester Champion Cup,** Cirencester, Glos.

July 26-Aug 5. **Cowdray Challenge Cup, Holden White Cup & Harrison Cup,** Cowdray Park.

July 29. **Cartier International: Coronation & Silver Jubilee Cups,** Smith's Lawn, Windsor, Berks.

ROWING

June 28-July 1. **Henley Royal Regatta,** Henley-on-Thames, Oxon.

July 13-15. **National Championships,** Holme Pierrepont, Nottingham.

SHOOTING

July 14-28. **Annual Prize Meeting,** Bisley Camp, Surrey.

TENNIS

June 25-July 8. **Lawn Tennis Championships,** All-England LTC, Wimbledon, SW19.

LONDON MISCELLANY MIRANDA MADGE



EVENTS

June 27-July 13. **Coleridge & his World.** Coleridge remembered not only as a poet but as an important writer on political & religious issues. Highgate Literary & Scientific Institution, 11 South Grove, N6. Mon-Sat 10am-6pm, Sun 3-6pm.

July 1-Sept 30. **Son et Lumière at Hampton Court.** Words, music & lights combine to dramatize the story of the palace's past residents. Hampton Court, East Molesey, Surrey. Seats under cover £5.50 or £4.50 from PO Box 50, Twickenham (891 3483); uncovered £2.50 at the gate. Tues-Sun, 9.30pm (Aug 14-31, 9pm; Sept 1-30, 8.30pm).

July 3, 6pm. **Arthur Miller** reads from his account of directing *Death of a Salesman* in Chinese last year. Lyttelton, National Theatre, South Bank, SE1 (928 2252). £1.80.

July 4-8. **Mind-Body-Spirit Festival.** Encourages visitors to garden organically, milk their own goats, make butter & cheese, cook macrobiotic meals & practise Tai Chi. Earls Court, SW5 (385 1200). July 4-7, 11am-9pm; July 8, 11am-7pm. £3, OAPs & children £1.50.

July 5, 7.30pm. **The Dalai Lama of Tibet** talks on the theme "Peace of mind, peace in action". Albert Hall, Kensington Gore, SW7 (589 8212). Free tickets from the box office.

July 5, 6.30pm. **A Grand 18th-century Masquerade.** Private view of the Rococo exhibition with music played by the Guildhall Wind Ensemble, including Handel's Music for the Royal Fireworks; wine & suitable refreshments. Try to wear 18th-century costume, masks are provided. V & A, Cromwell Rd, SW7 (589 6371 ext 429). Tickets £10 from the Education Department.

July 11-28. **Royal Tournament.** Display of the prowess of the armed forces including acrobatics, field-gun race, hornpipe dancing, air-sea rescue & spectacular motorcycle riding. Earls Court, SW5. Mon 7.30pm, Tues-Sat 2.30pm & 7.30pm (no matinee on July 11). £3-£11.50, OAPs & children half-price.

July 12-Aug 12. **London & its People.** A selection of the best entries to the GLC's annual photography competition. The *ILN* awards a special prize for a picture of Londoners at leisure. Festival Hall, South Bank, SE1. Daily 10am-10.30pm.

July 13-28. **The Piccadilly Festivities.** Music, film, theatre & poetry showing how various artists have reacted to the idea of the Apocalypse. Roger Rees recites the Book of Revelation, Richard & Annabel Sulgore entertain for an evening, Andrei Tarkovsky talks about his film-making & Kathleen Raine gives a lecture to inaugurate the Blake Society. In & around St James's Piccadilly which was designed by Sir Christopher Wren & consecrated 300 years ago. Further information from the Festival box office at the church (734 0956/5244).

July 14, 15, noon-7pm. **South Bank Weekend.** Mass of craft stalls stretching from County Hall to the National Theatre, street performers, folk dancing, mobile zoo plus continuous events in the concert halls & National Film Theatre.

July 16-Aug 4. **African Music Village.** About 100 traditional African musicians demonstrate their art. Daytime events in the purpose-built African village in Holland Park just behind the Commonwealth Institute are free & include talks, informal concerts & workshops where children can make instruments. Evening concerts in the open-air theatre or Institute galleries, £1 & 50p; July 22 & 29, river trips with the musicians on board. Programme from Commonwealth Institute Press Office, Kensington High St, W8 (602 0702).

MORDEN HALL PARK, a stretch of green and pleasant land in the London Borough of Merton, is the scene for one of the National Trust's exuberant evening entertainments. From July 26 to 29 at 6.30pm an Edwardian fair gets up steam offering rides on gallopers, swingboats and chair-o-planes. There will also be strolling players, steam organs, craft stalls, hoop-la and shooting galleries. Revellers are invited to wear Edwardian dress and bring a picnic. Tickets are £1 (plus £2 for a car) from Polesden Lacey Open Air Theatre Box Office, Dorking, Surrey (0372 57223).

□ The Museum of London is spending a fortnight from July 15 to 28 looking back at 2,000 years of eating and drinking in London. You can watch a Roman cookery demonstration, visit the Truman, Hanbury & Buxton Brewery, hear Christopher Driver discuss the influence of immigrant cuisines on public eating in the capital, taste various teas and wines, or take a walk with Geoff Marsh to observe the development of the city café. Full information from the Press and Public Relations Office, Museum of London, London Wall, EC2 (600 3699).

July 18, 7.30pm. **Concert at Lambeth Palace** in aid of Voluntary Service Overseas. Mrs Runcie, wife of the Archbishop of Canterbury, plays piano music by Chopin, Beethoven & Rachmaninov. A black-tie occasion with buffet supper & a chance to see something of the Palace & its gardens. Tickets £40 from Mrs Robin Hart, VSO, 9 Belgrave Sq, SW1 (235 5191).

July 19-Sept 14. **Samuel Johnson Bicentenary Exhibition.** Portraits, MSS, books & memorabilia. Arts Council, 105 Piccadilly, W1. Mon-Fri 10am-5.30pm.

July 21, 22, 10.30am-7pm. **Lambeth Country Show.** Farm animals & heavy horses pay a visit to London surrounded by jugglers, craft stalls, a jousting tournament & performances of country music. Brockwell Park, Herne Hill, SE24.

July 21, 2-5.45pm. **City Music Trail.** Follow a special route to hear appropriate music & readings in a string of City churches. £4 including map from the City of London Festival, St Paul's Churchyard, EC4 (236 2801).

July 22, 2-6pm. **Nuffield Lodge garden open.** 4½ acre garden extending along the Regent's Canal with palm house designed by Decimus Burton, rose & water gardens, pergolas & rare trees. No dogs allowed, teas served. Corner of Park Rd & Prince Albert Rd, NW1. 75p, children 25p in aid of nurses' benevolent funds & other charities.

July 22, 3pm. **Celebrations of the Feast of Our Lady of Mount Carmel.** A garlanded procession leaves St Peter's Italian Church in Clerkenwell Rd, EC1 at 3pm & from about 4.30pm there is a traditional Italian fair (a *sagra*) in the car park in Farringdon Rd.

July 24, 25, 27. **The Brangwyn Gift.** Donald Peck & Max Harvey give a fast-moving account of the life of the painter Frank Brangwyn. Grand Hall of the Skinners' Company (a series of huge Brangwyn works done in 1909 is housed in the hall & there is also a special exhibition of his paintings), Dowgate Hill, EC4. Tues 7.45pm, Wed & Fri 2.30pm & 7.45pm. Tickets £5.50 from the City of London Festival.

FOR CHILDREN

June 30-July 29, 4pm. *Make 'em Laugh*, slapstick comedy at the NFT: June 30, July 1, *Oh Mr Porter*; July 8, *The Yellow Cabman*; July 21, 22, *On the Beat* (with Norman Wisdom); July 28, 29, *Those Magnificent Men in their Flying Machines*. National Film Theatre, South Bank, SE1 (928

3232). £2.40, children £1.20.

July 11-28. **The Woodland Gospel According to Captain Beaky & his Band.** Music by Jim Parker, directed by Christopher Biggins. All Hallows by the Tower, Byward St, EC3. Mon-Fri 7.30pm, Sat 3pm & 7pm. Tickets £5, OAPs & children £2 from the church or the City of London Festival.

July 23-Sept 2. **A Brush with Colour.** Humorous quiz for children which makes them really look at a few paintings. National Gallery, Trafalgar Sq, WC2.

July 23-Sept 2. **More Gardens of Imagination & Delight.** Trail putting eight pictures under scrutiny. Tate Gallery, Millbank, SW1.

July 26, 6-10pm. **Open evening at London Zoo.** Regent's Park, NW1. £1.50.

LECTURES

BRITISH LIBRARY

British Museum, Gt Russell St, WC1 (636 1555). July 4, 11, 18, 25, 11am. **Introduction to manuscript illumination.** Penelope Wallis.

July 5, 12, 19, 26, 1pm. **Livres d'artiste & other fine books of the modern period.** Jane Lee. **Videos of writers' houses.** 11am: July 5, William Wordsworth & the Brontës; July 26, George Bernard Shaw & Lawrence Sterne.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). July 4, 11, 18, 1pm. **Recent acquisitions:** July 4, **Luca Giordano's Phineas & his companions turned to stone.** Michael Helston; July 11, **Pissarro's The Avenue, Sydenham.** Michael Wilson; July 18, **Terbruggen's The Concert.** Christopher Brown.

July 13, 1pm. **Leonardo: master of invention.** Clare Ford-Wille.

July 25, 1pm. **Six months as artist in residence.** Kevin O'Brien.

TATE GALLERY

Millbank, SW1 (821 1313). July 1, 3pm. **Paul Klee: studies in line.** Laurence Bradbury.

July 5, 1pm. **Edward Hopper.** Lydia Bauman.

July 18, 1pm. **The letters of John & Maria Constable** read by Gill Cohen & Cecily Lowenthal.

July 20, 1pm. **Painting & the history of electrical supply.** John E. Harris.

July 22, 3pm. **Pierre Bonnard—colour & space.** Laurence Bradbury.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). July 1-Aug 25. Three gallery talks Mon-Sat

(except Fri when the museum is closed) at 11.30am, 12.30 & 2.30pm & two on Sunday at 3 & 4pm. Each week a different period of history is covered, starting from the Middle Ages & working forward. The same day each week is devoted to a particular section of the Museum's collections: Mon furniture & woodwork, Tues ceramics, Wed metalwork, Thurs textiles & dress, Sat paintings, prints & drawings, Sun sculpture.

July 1, 8, 15, 22, 29, 3.30pm. **Art & architecture in the villages of London:** July 1, Limehouse, Charles Saumarez Smith; July 8, Chelsea, Jane Gardiner; July 15, Hampstead, Geoffrey Opie; July 22, Chiswick, Gillian Darby; July 29, St James's, Elizabeth Murdoch.

ROYALTY

July 12. **The Queen** attends the service of the Order of St Michael & St George. St Paul's Cathedral, EC4.

July 14. **Princess Anne.** Commandant in Chief, visits the Women's Transport Service (FANY) during a training event. The Paddock, Kensington Gdns, W8.

July 16. **Princess Anne** attends the Berkeley Square Ball. Berkeley Sq, W1.

July 26. **The Prince & Princess of Wales** attend a performance of the Royal Tournament. Earls Court, SW5.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

July 4, 2pm. Old Master paintings.

July 6, 10.30am. Textiles, costume, toys & dolls.

July 12, 26: 11am, European ceramics; 2pm European furniture.

July 12, 11am. Carved frames.

CHRISTIE'S

8 King St, SW1 (839 9060).

July 3, 7pm. Old Master drawings from the Chatsworth collection.

July 5, 11am. French furniture, Chinese export porcelain & works of art.

July 13, 11am. The H. J. Joel collection of sporting pictures, includes works by Stubbs, John Frederick Herring Senior & Henry Alken. The 24 paintings are estimated to bring a total of £1½ million.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

July 4, 2pm. Garden & architectural fittings.

July 5, 10.30am. English pottery & porcelain.

July 10, 2pm. Costume & textiles.

July 27, 2pm. Art Nouveau & Art Deco.

PHILLIPS

7 Blenheim St, W1 (629 6602).

July 5, 11am. Art Nouveau.

July 12, 11am. Lace, textiles & fans.

At Phillips West 2, 10 Salem Rd, W2:

July 5, noon. Motor vehicles.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

July 2, 2pm. Old Master drawings including eight Tiepolo landscapes recently rediscovered in Tokyo.

July 5, 11am. Works of art from the collections of the late Lord Clark including Turner's *Seascape: Folkestone* estimated at more than £3 million; noon, Old Master & British paintings.

July 16, 11am. English literature & history books & MSS including a poetical notebook of Elizabeth Barrett Browning.

July 24, 10.30am. Golf clubs, golf balls & works of art relating to the sport.



Ancestry

With over 200 years experience Debrett can trace your ancestors anywhere in the world where records exist.

Please write sending details of your family. We will provide a feasibility analysis free of charge to indicate whether research appears justified.

Also our explanatory brochure will answer most of the questions you want to ask about our world-wide services.

Debrett

Debrett Ancestry Research Ltd., Dept. L2, Gordon Road, Winchester SO23 7DD, Great Britain. Telephone: (0962) 69067

North America
Debrett Ancestry Research Ltd., Dept. L2, Courthouse Road, Accomac, VA 23301, U.S.A. Telephone: (804) 787-2651

ANCESTRY ■ DEBRETT

old MAPS & engravings

Guaranteed originals of all parts of the world

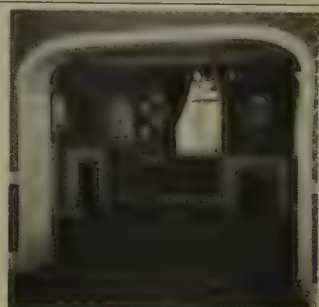
Broad price ranges and occasional catalogues freely available on request.

Visit one of the world's finest antique map galleries.

Open 9.00-7.00 Monday to Wednesday and 9.00-9.00 Thursday to Saturday.

CARTOGRAPHIA LTD

Covent Garden
37 Southampton Street
London WC2E 7HE
(01) 240 5687/8



PERIOD FIRE SURROUNDS & INTERIOR MOULDINGS DIRECT FROM THE MANUFACTURER

PHONE OR WRITE FOR A FREE COLOUR BROCHURE

Antiquity

Department B, River Works, Grange Lane, Sheffield S5 0DP. Tel: (0742) 463638. (World wide agencies required)

We are marble importers, choose from large stocks, competitively priced

BRIEFING

MUSEUMS

KENNETH HUDSON

AN ENTERPRISING museum event is Football Crazy at the Merseyside County Museum in Liverpool from July 27. A substantial part of the museum has been converted into a mock-up of a football stadium, with artificial grass, advertisement hoardings, turnstiles and cut-out crowds, and visitors are told the history of three Merseyside teams—Liverpool, Tranmere Rovers and this year's FA Cup winners Everton.

□ Out-of-town museums are very strong this month, with studies of the 1884 Colchester earthquake at the Colchester Museum of Natural History, the changes which the First World War brought to rural society at the Norfolk Rural Life Museum and a look at life in East Anglia during the Ice Age at the Castle Museum in Norwich. Bristol's civic treasures, including the finest collection of processional swords in the country, are on show at the City Museum from July 19.

□ A new Museum of Army Flying opens at Middle Wallop in Hampshire on July 2. It tells the story of military airborne operations from the time of balloon reconnaissance up to the present. Among the aircraft on show is an Argentinian helicopter captured during the Falklands conflict.

MUSEUM GUIDE

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **Jolly Hockey Sticks.** Schoolgirls of fiction, with real-life school relics. Until Sept 30.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Chinese Ivories** from the Shang to the Qing Dynasties. Until Aug 19. **Fra Angelico to Henry Moore: Master Drawings** in the British Museum. Until Aug 19. **Ancient Olympic Games**, featuring a model of ancient Olympia. Until Sept 2. **Masterpieces of Wedgwood.** Until Sept 2.

British Library exhibitions:

Raleigh & Roanoke, the story of the first English colony in America 1584-90. Until Dec 31. **Renaissance Painting in Manuscripts.** Until Sept 30.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Great Zimbabwe.** Presents the largest city in ancient black Africa, of much symbolic importance today. Until July 11.

GRANGE MUSEUM

Neasden Lane, NW10 (452 8311). Mon-Fri noon-5pm, Wed until 8pm, Sat 10am-5pm. **The British Empire Exhibition.** A look at the politics & propaganda behind the British Empire Exhibition on its 60th anniversary. Original items, souvenirs, brochures & postcards. Until July 28.

HAMPSTEAD MUSEUM

Burgh House, New End Square, NW3 (431 0144). Wed-Sun noon-5pm. **Hampstead Heath.** The history of the Heath in paintings, photographs, maps & documents. Until Sept 2.

HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **Folk Art from Romania.** Textiles, pottery & domestic furnishings. July 12-March, 1985.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. **Resistance: European Resistance to Nazi Germany 1939-45.** Until Apr 21, 1985. £1.50, OAPs, students & children 80p. The underground Cabinet War Rooms at Great George Street, SW1 are now open as an outstation of the Museum. (Tues-Sun 10am-5.50pm. £2, OAPs & children £1).

LONDON TOY & MODEL MUSEUM

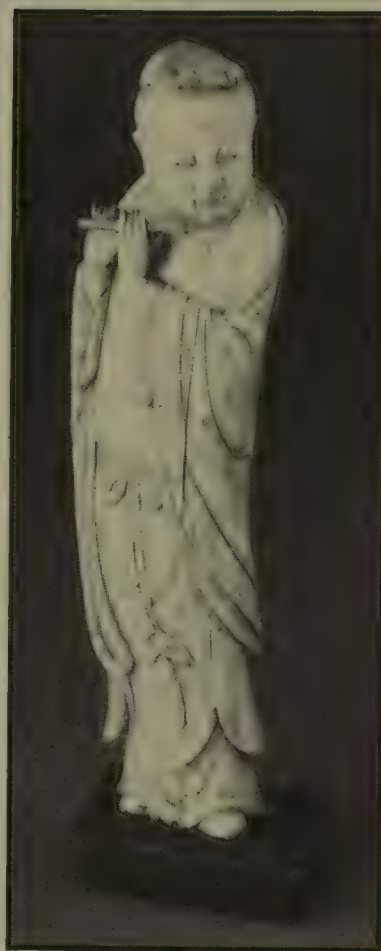
23 Craven Hill, W2 (262 7905). Tues-Sat 10am-5.30pm, Sun 11am-5pm. The new extension has the finest collection of model trains on public display in Europe & a large show of historic dolls. The Paddington Bear section is also a great attraction. £1.50, OAPs & children 50p.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-5pm. **Argonauts of the Western Pacific.** A commemoration of the work of the great anthropologist Bronislaw Malinowski, & especially his researches among the Trobrianders. Throughout July.

NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **Two Hundred Years**



Han Xiangzi holding a flute: Ming dynasty Chinese Ivory at the British Museum.

of British Military Fashion. Combat & ceremonial uniforms contrasted with civilian fashions since 1780 & supplemented with watercolours & drawings from the Museum's collection. From July 11.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Daily 10am-6pm. **Lloyd's List 1734-1984**, celebrates its 250th anniversary. Until Sept 30. **On the Rocks: Gibson & the Scillies.** Photographs of shipwrecks. Until Dec 31. Main building & Old Royal Observatory £1 each; OAPs, students, unemployed, disabled & children 50p; combined ticket £1.50 & 75p.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Animals as Architects.** The skill & ingenuity of birds, insects & animals as constructors. Until Sept 1.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Beyond Vision.** Photographs

recording images inaccessible to the human eye. Until Oct 1.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Rococo: Art & Design** in Hogarth's England. Until Sept 30. £2, OAPs, students, children & everybody Sat & Sun £1. **From East to West: Textiles** from G. P. & J. Baker's Collection. Until Oct 14. **The Golden Age of British Photography.** Work from 1839 to 1900. Until Aug 19. **William Kent (1685-1748), Architect & Designer.** Until Sept 2.

Out of town

BIRMINGHAM MUSEUM & ART GALLERY

Chamberlain Sq, Birmingham (021-235 2834). Mon-Sat 10am-5pm, Sun 2-5pm. **By Potter's Art & Skill.** Traditional country ware & more elaborate showpieces produced by the Fishley family, who worked at Fremington, Devon, c 1800-1912. Until Aug 5.

BRISTOL CITY MUSEUM & ART GALLERY

Queen's Rd, Bristol (0272 299771). Mon-Sat 10am-5pm. **Civic Treasures of Bristol.** A display of civic robes, coupled with an indication of what happens during a year in the life of the Lord Mayor. See introduction. July 19-Sept 22.

CASTLE MUSEUM

Norwich (0603 611277 ext 279). Mon-Sat 10am-5pm, Sun 2-5pm. **The Ice Age in East Anglia.** Exhibits include large fossilized bones & tusks of woolly mammoth & straight-tusked elephant & large boulders transported to East Anglia from Scotland & Scandinavia. June 30-Sept 23. Admission to Museum 30p, students 15p, children 5p.

COLCHESTER MUSEUM OF NATURAL HISTORY

All Saints Church, High St, Colchester, Essex (0206 577475). Mon-Sat 10am-1pm, 2-5pm. **The Colchester Earthquake.** See introduction. Until Sept 8.

CORINIUM MUSEUM

Park St, Cirencester, Glos (0285 6511). Mon-Sat 10am-6pm, Sun 2-6pm. **Gods & Goddesses of the Roman Cotswolds.** Roman gods, Christianity & the Eastern mystery cults, domestic worship—the Corinium Museum has them all represented in its collections & for the first time tells the full story of Roman religion in this part of the Empire. Until Sept 30. 40p, OAPs & students 25p, children 15p.

MERSEYSIDE COUNTY MUSEUM

William Brown St, Liverpool (051-207 0001). Mon-Sat 10am-5pm, Sun 2-5pm. **Football Crazy.** See introduction. July 27-Sept 14.

MERSEYSIDE MARITIME MUSEUM

Pier Head, Liverpool (051-236 1492). Daily 10.30am-5.30pm. **Tall Ships.** A background exhibition to the *Cutty Sark* International Tall Ships Race, due to finish on Merseyside on Aug 1. Until Nov 4. 40p, children 20p until end July, increased rates thereafter.

MUSEUM OF ARMY FLYING

Middle Wallop, Stockbridge, Hants (0264 62121). Mon-Fri 10am-4pm, Sat, Sun noon-4pm. See introduction. £1, OAPs, students & children 50p.

NATIONAL RAILWAY MUSEUM

Leeman Rd, York (0904 21261). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Railway Architecture.** A photographic exhibition of stations, engine sheds & signal boxes. Throughout July.

NORFOLK RURAL LIFE MUSEUM

Beech House, Gressenhall, nr Dereham, Norfolk (0362 860563). Tues-Sat 10am-5pm, Sun 2-5.30pm. **Norfolk & the Great War.** Government intervention & control, requisitioning of horses, the first tractors, the Women's Land Army &, after it all, a land unfit for heroes. Until Aug 16. 50p, students 20p, children 5p.

STOKE-ON-TRENT CITY MUSEUM & ART GALLERY

Bethesda St, Hanley, Stoke-on-Trent, Staffs (0782 29611 ext 2173). Mon-Sat 10.30am-5pm, Wed until 8pm. **Compleat Angling.** The biggest fish & fishing exhibition so far organized. Until July 31. **Minton Tiles 1835-1935.** A Staffordshire speciality. Until Sept 1.

YORKSHIRE MUSEUM

Museum Gdns, York (0904 29745). Mon-Sat 10am-5pm, Sun 2-5pm. **A New Look at the Dinosaurs.** Their biology, history & popular image, based on a major loan of research material from the Natural History Museum. Until Oct 28. £1, OAPs & children 50p.

ART

EDWARD LUCIE-SMITH

THE LANGTON GALLERY is paying a long overdue tribute to master-caricaturist David Low, who died in 1963. The exhibition includes a large selection of his portrait caricatures, examples of his cartoons, and drawings from his personal sketchbooks.

□ **Book Works** is a new gallery set up under a railway arch near Borough Market by four creative bookbinders—the first in London to specialize entirely in the art of the book. They aim to provide closer contact and collaboration between writers, artists, designers, typographers, printmakers, papermakers and (of course) bookbinders. In addition to exhibitions there will be talks, short courses and workshops.

□ What is naïve? At the Festival Hall from July 21 there is an ambitious attempt to show what the organizers see as a rich second flowering of naïve art, nearly 100 years after Rousseau created his astonishing images. The artists represented come from Britain or eastern Europe. In Hungary, Yugoslavia, Poland and Rumania naïve painting remains rooted in peasant culture—but what inspires it in our own complex society?

GALLERY GUIDE

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. **The Chateaubriand Collection.** Contemporary Brazilian art from Rio de Janeiro. June 28-Aug 19. £1, OAPs, students, unemployed, disabled & children 50p.

BOOK WORKS

No 3 Arch, Green Dragon Court, Borough Market, SE1 (378 6799). Wed-Sat 10am-6pm. **The Ruined Book.** Sculptural installations using old & new books & found objects set up by Nikki Bell & Ben Langlands to evoke the atmosphere of a library. See introduction. July 12-Aug 18.

CLARENDON GALLERY

8 Vigo St, W1 (439 4557). Mon-Fri 9.30am-5.30pm. **18th- & 19th-century Architectural Drawings.** Joint exhibition with Fischer Fine Art includes Quarenghi's designs for the palaces at Peterhof, made for presentation to the English ambassador at the court of Catherine the Great. Until July 13.

FESTIVAL HALL

South Bank, SE1 (928 3191). Daily 10am-10.30pm. **New Frontiers of Naïve Art in Europe.** See introduction. July 21-Aug 19. July 22, 3.15pm. Films on Hungarian naïve artists.

MICHAEL GOEDHUIS

Colnaghi Oriental, 14 Old Bond St, W1 (409 3324). Mon-Fri 10am-5pm, Sat 10am-1pm. **Birds in an Indian Garden.** 19 paintings from a series of natural history studies commissioned in India by Lady Impey between 1777 & 1782. Until July 14.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat 10am-6pm, Sun noon-6pm. **English Romanesque Art 1066-1200.** Until July 8. £2, OAPs, students, unemployed, children & everybody all day Mon, Tues & Wed 6-8pm £1.

NICOLA JACOBS GALLERY

9 Cork St, W1 (437 3868). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Original Ceramics by Picasso.** The ceramics—none previously seen in Britain—date from the 1940s & 50s & come from the collection of Bernard Picasso. Also paintings & drawings by Picasso from the same period. Until Aug 11.

KODAK PHOTOGRAPHIC GALLERY

190 High Holborn, WC1 (405 7841). Mon-Fri 9.45am-4.45pm. **A Camera in the Garden,** photographs by Heather Angel. Until Aug 23.

LANGTON GALLERY

3 Langton St, SW10 (352 9150). Tues-Sat 10am-6pm. **Sir David Low 1891-1963.** See introduction. Until July 14.

MATTHIESEN FINE ART

7 Mason's Yard, SW1 (930 2437). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Borso to Cesare d'Este, School of Ferrara.** Important Renaissance art on show in aid of the Courtauld Institute. Until Aug 14.

MEDICI GALLERY

7 Grafton St, W1 (629 5675). Mon-Fri 9am-5.30pm. Recent paintings by **Charles Bone**, President of the Royal Institute of Painters in Watercolour; sculpture by **Sheila Mitchell**. Until July 5.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-5pm, Sun 2-5pm. **A Brush with Colour.** 15 paintings showing how different artists have used

colour—including are de Kooning's *The Visit* (on loan from the Tate), Raphael's portrait of Julius II & works by Monet & Van Gogh. Also a section on the science of colour with pigments ranging from minerals to parts of insects & information about the effects of particular media. June 27-Aug 28. **Kevin O'Brien.** Work done during the past year when O'Brien has been artist in residence at the National Gallery. Shown in his studio. July 2-Aug 4.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **John Player Portrait Award 1984.** Until Sept 2. **William Roberts 1895-1980: An Artist & his Family.** All the portraits are of the artist, his wife & son, & build up a visual record of the family over about 50 years. July 27-Oct 7.

ANTHONY D'OFFAY

9 & 23 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **William Coldstream.** recent paintings. Until July 18.

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat

11am-7pm. **Trees: Support System for Life.** A commissioned exhibition with an ecological interest. June 29-Sept 8.

ROYAL ACADEMY

Piccadilly, W1 (734 9052). Daily 10am-6pm. Closed July 3-5. **216th Summer Exhibition.** Until Aug 19. £2, OAPs, students, unemployed, disabled & everybody up to 1.45pm on Sunday £1.40. **Paintings from the Royal Academy.** A sample of the RA's huge collection returned from a tour of the USA. Until July 4. Free.

STOPPENBACH & DELESTRE

Cork St, W1 (734 3534). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **French 19th- & 20th-Century Paintings.** Among the artists are Corot, Daubigny, Derain & Vlaminck. Until July 20.

ROBINSYMES GALLERY

94 Jermyn St, SW1 (930 5300). Mon-Fri 10am-5.30pm. **Costume of the Ottoman Empire.** Hand-coloured prints showing costume in the first decade of the 18th century. Until July 13.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Fri 10am-6pm, Sun 2-6pm. **Beckmann's Carnival,** a study exhibition. Until July 9. **Turner & the Human Figure.** Until July 15. **Turner's Tour of Richmondshire, Yorkshire.** A new selection from the Turner bequest. From July 28. **Sculpture on the Lawn: Sculptors & Modellers.** Until July 23. **The Hard-Won Image: Traditional Method & Subject in Recent British Art.** Works, mostly drawn from the Tate's collections, which are the product of particularly painstaking labour. July 4-Sept 9.

TRYON GALLERY

23/24 Cork St, W1 (734 6961). Mon-Fri 9.30am-6pm. **Tunncliffe's Birds.** Measured, coloured bird studies by C. F. Tunncliffe. June 27-July 11.

CHRISTOPHER WOOD GALLERY

15 Motcomb St, SW1 (235 9141). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **John Strickland Goodall: A Modern Victorian.** Drawings for five of Goodall's children's books. July 3-17.

Out of town

HUNTERIAN ART GALLERY

Glasgow (041-339 8855). Mon-Fri 10am-5pm, Sat 9.30am-1pm. **James McNeill Whistler.** A show centring on Whistler's pastels; also on display are oils, watercolours, drawings, memorabilia.

Whistler's collection of oriental porcelain & his wife's jewelry. Until Nov 3.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **'Smagic: an exhibition of original illustrations from children's books.** Until July 29. **Tradition & Renewal: Post-war Painting from East Germany.** Until July 29.

NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. **Dutch Church Painters.** Loans from Holland, New York & London help to provide a context for the centrepiece of the exhibition, Saenredam's *Great Church at Haarlem*. The painting was bought by the Gallery in 1982 for £1.3 million. July 6-Sept 9.

CRAFTS

DAVID BLACK

96 Portland Rd, W11 (727 2566). Mon-Sat 11am-6pm. **Flatweaves from Fjord & Forest.** About 50 examples of Scandinavian weaving from 1750 to 1840. Until July 14.

CRAFTS COUNCIL

11 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Stephenie Bergman.** Pieced, painted & dyed textiles, some used as upholstery & to cover a folding screen. **Bryan Illsley.** Brightly painted wooden or iron assemblages often representing birds, trees, human figures or religious symbols. Both until July 15.

FISCHER FINE ART

30 King St, SW1 (839 3942). Mon-Fri 10am-5.30pm. **Lucie Rie & Hans Coper,** ceramics. July 4-Aug 3.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun 10am-7pm. **Hans Coper.** Retrospective of work by this great potter. Until July 15.

MUSEUM OF OXFORD

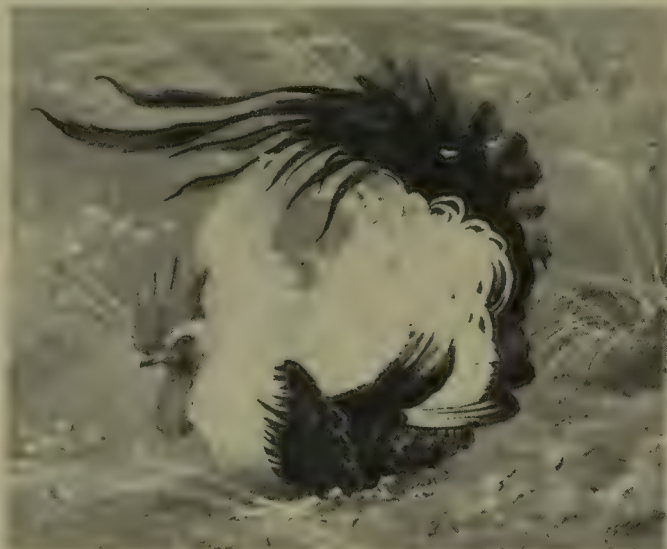
St Aldates, Oxford (0865 815539). Tues-Sat 10am-5pm. **Artist Potters Now.** A travelling, selling exhibition of studio ceramics sponsored by Sotheby's. Potters showing work include Eric Mellon, Gordon Baldwin, Linda Gunn & Janice Tchalenko. July 10-Sept 15.



The Meeting or Have a Nice Day, Mr Hockney by Peter Blake: one of the hard-won images at the Tate from July 4.

THE TRYON AND MOORLAND GALLERY

Specialists in Sporting and Natural History
Pictures, Prints, Bronzes and Books



"Cock in the Wind"

£23.00 incl. VAT

A New Limited Edition Print
published to co-incide with the
EXHIBITION

"BOTH SIDES OF THE ROAD"

By C. F. TUNNICLIFFE, R.A.

27th June-11th July

Mon-Fri 9.30 a.m.-6.00 p.m.

01-734-6961/2256



"Worth looking into"

Susanah Yaki

GLANCES is a sophisticated new fashion collection from Freemans - with a difference - there's no agency to run, Glances is designed just for you. The Glances Collection is beautifully presented in an exciting 52 page catalogue and it's absolutely free. Send for your copy today or telephone 021 233 3777.

To: Glances FREEPOST,
Liberty Street, London, SW9 0ED.

Please send me my free Glances Catalogue.

MR MRS MISS

LN

ADDRESS

POSTCODE

GLANCES

BRIEFING

SHOPS

MIRANDA MADGE



The joy of a picnic lies in its flexibility. Here are some suggestions of where to equip yourself whether you are attending an extravagant affair in the grounds of a country house (see page 98) or preparing a happy-go-lucky family outing.

Start by choosing a hamper. **The Conran Shop**, 77/79 Fulham Road, SW3 (589 7401) offers a good assortment. For those without far to walk to the picnic site there is a heavy, capacious hamper with half its volume partitioned to hold wine bottles upright (£49.50). Flimsier, shallower hampers with loops and a rod as fastening are a more modest £12. For easy carrying I would recommend a rigid-sided Indian basket with handles bound in soft leather (£14), or a Scottish-made Liddesdale carry-all in khaki fabric (£23.50). **Peter Jones** in Sloane Square, SW1 (730 3434) stock fitted hampers neatly packed with enough crockery for six, three vacuum flasks, sandwich boxes, cups and cutlery, price £79. The basement here is also the place to select a cool box (from about £8.95) or cool bag.

A set of tough melamine plates (two sizes), beakers, a container for salt and pepper and another for oil and vinegar are all stacked into a picnic ball with handle available from the **General Trading Company**, 144 Sloane Street, SW1 (730 0411) at £25. Unpack the contents and the two halves of the ball can be pressed into service as salad bowls. For plastic tumblers and goblets which succeed in being handsome as well as unbreakable visit the **Design Centre**, Haymarket, SW1 (839 8000). Made by Cole & Mason they cost £1.55 each.

A convenient way to carry your seat with you is in the form of a shooting stick from **James Smith**, 53 New Oxford Street, WC1 (836 4731). The most expensive at £57.50 has a stout slung leather seat, a tip with a circular shield to prevent it sinking into soft ground and incorporates a rainbow-striped golfing umbrella furred around its shaft. If the picnic is to be tête-à-tête you might consider a double deckchair (**Conran Shop**, £36) but for communal comfort there are luxurious rugs made at Dartington Hall (GTC, £23.50). The brightness of the wools used is only revealed in the fringes as they are skilfully blended into hazy meshes of mauve and mustard.

Cull ideas for food ranging from Danish open sandwiches to feasts cooked over embers from **Claudia Roden's Picnic** (Penguin, £2.50). Or take the easy way out and

order a picnic from **Duff & Trotter** (582 8373) who deliver free in central London. They offer menus of varying sophistication so you can opt for half a lobster with cucumber mayonnaise, preceded by potted chicken with paprika and almonds and followed by caramel and coffee cream (£14.50), or a more robust repast of sandwiches, cold sausages with mustard dip, a cheese and onion puff, strawberries and dark Bendicks Sporting and Military chocolate (£6.50). Hire of a hamper, china and glass is £2 per person, disposable equipment 75p.

Finally there should be some entertainment to cheer a picnic along. Flying a kite is one of the most exhilarating activities and the **Kite Store**, Neal Street, WC2 (836 1666) can supply kites for novices or experts. My own favourites are those made by Monday Lunch with bold appliqué designs in rip-stop nylon. A "barn door" shape showing a wave curling up in front of a setting sun is £18.25, a simple delta £9.25.

COUNTER SPY

□ A fund of knowledge accumulated by those who care for old, valuable objects is provided by *The National Trust Manual of Housekeeping* (Allen Lane, £14.95). It describes its subject as "preventive conservation", firmly saying that repair must be left to experts. The advice is very detailed—you learn which detergent to use when washing glass and where to buy it, how to vacuum fragile textiles through fine gauze, that brass fittings should be polished at the same time and with the same wax polish as the furniture they are mounted on. Photographs and witty quotations leaven this practical textbook.

□ Edible fruit leather from the Okanagan Valley in Canada is now sold by **Neal's Yard Wholefood Warehouse**, 21 Shorts Gardens, WC2 (836 5151) and some health food shops. It is pure fruit compressed down into a rich, chewy strap. Try apple spiced with cinammon, raspberry, apricot or plum, an excellent alternative to a chocolate bar at 25p a piece.

□ **Summer sales:** June 21, Jaeger, Regent St, W1 (734 8211). June 25, Liberty, Regent St, W1 (734 1234). June 28: Harvey Nichols, Knightsbridge, SW1 (235 5000); Dickinson & Jones, Regent St, W1 (734 7070). July 6, Harrods, Knightsbridge, SW1 (730 1234). July 19, Lillywhites, Piccadilly, W1 (930 3181).

HOTELS

HILARY RUBINSTEIN



Scotland is rich in particularly agreeable hotels of all kinds and at all prices. Here is a selection, dotted round the country, starting in the north and ending in the Borders.

The **Altnaharrie Inn**, opposite Ullapool across Loch Broom, is tiny, cosy and charming. It is virtually inaccessible by land; the nearest road is 2 miles away by a rough track, so guests are ferried over in the hotel's motor launch from Ullapool where there is private parking space. The house is an old drovers' inn with only four bedrooms (two with bath) and a self-catering chalet. The furnishing is comfortable and pretty and the dinners—huge Loch Broom prawns, local fresh salmon, succulent roast lamb, local game, exquisite light puddings—are of a high standard. Lunch consisting mainly of Scandinavian-style open sandwiches is also available. The hotel has 15 acres of grounds, a pebbled beach, and canoes and dinghies for guests to use. There is trout and salmon fishing, sea angling and pony-trekking.

Banff, on the east coast, is an elegant town with some lovely 18th-century architecture; the **County Hotel** is a listed Georgian building near the banks of the River Deveron, with fine views across the bay to Macduff. There are four double bedrooms and two single—all with bath, colour TV and electric blankets. Again, food is given high priority, with much emphasis on local fish and meat, game and vegetables. Banff is an ideal centre for exploring the Moray coast; winter sports at Glenshee and Aviemore are an hour's drive away. The hotel offers special golf and fishing packages, two-day breaks, Christmas and Hogmanay holidays and holds occasional musical recitals.

Ossian Hotel at Kincaig, Highland, is a small family-run hotel with six double bedrooms which share three bathrooms. It has a small garden with a children's play area, and is surrounded by magnificent scenery, with an abundance of sporting activities in the area. Kincaig is a small village 10 minutes' drive from Aviemore, in the valley between the Cairngorm and Monadhliath mountains, and an excellent centre for touring the Highlands. The hotel is noted for its friendly atmosphere and the generous style of its cooking. There is a tea and craft shop in the grounds where snacks can be bought throughout the day.

Inverloch Castle, 3 miles north of Fort William, is an extremely grand Victorian castle, built by the first Lord Abinger in 1863, in 50 acres of grounds rich in rhododendrons, sited superbly on the lower slopes of Ben Nevis in the heart of the West Highlands. "I never saw a lovelier or more romantic spot," said Queen Victoria when she stayed here in 1873. This year it received *The Good Hotel Guide's* César award "for incomparable grandeur". The huge bedrooms (11 double and two suites) are immaculate. There is a Great Hall with frescoed ceiling, billiard room, and an impressive dining room where chef François Huguet provides meals that are as grand as the décor. The grounds are surrounded by

500 acres of farmland. There is an all-weather tennis court, trout fishing on a nearby private loch, and several golf courses within easy driving distance.

Ardfenaig House at Bunessan on the Isle of Mull stands at the head of a small loch and is approached by a long lane so the feeling of peace and remoteness is complete. It is set in a delightful garden in 16 acres of grounds sloping down to the shingle beach of the loch (there are plenty of sandy beaches near by). It is decorated in exquisite taste with lovely old furniture, paintings and porcelain and books. There are five bedrooms—guests share three bathrooms. The proprietors take only six guests at a time and run the hotel in a house-party style. Service is of the most thoughtful kind; cooking of a high quality. There is a proliferation of wild and sea birds on the island, and excellent walking, sailing and fishing.

Cringletie House Hotel, 2 miles north of Peebles, close to the village of Eddleston is an imposing pink stone mansion in Scots Baronial style, complete with turret, in 28 acres of gardens, woodland and grounds which include a hard tennis court, croquet lawn and putting green. Golf, trout and salmon fishing are available near by. There are 12 double bedrooms and four single, 10 with bath. This is an extremely well run hotel with good food. It is furnished in the manner of a good private country house, having a particularly stylish drawing room on the first floor, with long windows, open fireplace and yellow velvet curtains.

□ **Altnaharrie Inn**, Ullapool, Highland (065 483 230). Bed and breakfast £17.50-£19.50 per person. Dinner £12.50. Reductions for stays of five nights or more.

□ **County Hotel**, High Street, Banff, Grampian (026 12 5353). Bed and breakfast, single £26-£28, double £42-£44. Half board, single £36-£39, double £54-£58.

□ **Ossian Hotel**, Kincaig, Kingussie, Highland (05404 242). Bed and breakfast £14 per person, £27 for two. *A la carte* dinner from £8. Reductions for children.

□ **Inverloch Castle**, Fort William, Highland (0397 2177). Bed and breakfast £85 plus VAT for two. Dinner £20 plus VAT.

□ **Ardfenaig House**, Bunessan, Isle of Mull (068 17 210). Half board £35 per person.

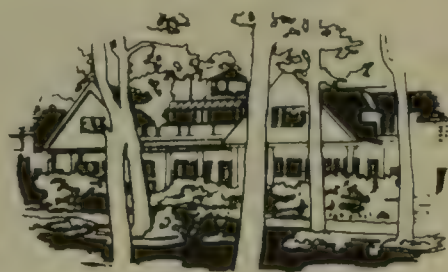
□ **Cringletie House Hotel**, Peebles, Borders (072 13 233). Bed and breakfast £20.50 per person, half board £31.50. £3 reduction for top-floor rooms without bath.

The above tariffs include VAT except where otherwise stated; service is included for the County Hotel, Ossian and Ardfenaig. At the others it is optional.

Hilary Rubinstein is editor of *The Good Hotel Guide*, published annually by the Consumers' Association/Hodder, price £7.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *The Good Hotel Guide*, Freepost, London W11 4BR.

London 99 - Corfe Castle 6 - Sandbanks Ferry 3
Swanage 4 - Isle of Purbeck Golf Club 2 - Village ½

The Knoll House Studland Bay



- Within a National Trust reserve—it overlooks three miles of golden beach and native heath.
- An independent country-house hotel under the third generation of personal management by its owners—fifty four years of ever-growing appeal among those with no liking for resorts.
- Six fine lounges and restaurant; tennis courts, nine-acre golf course and outdoor heated pool.
- Family suites, two games rooms, separate young children's restaurant, playroom and playground. The many ground-floor and single rooms are a popular all-age asset, rare in most hotels.
- Full board terms, £23-£39 incl VAT & service. Christopher Ferguson attends to all enquiries.

Knoll House Hotel, Studland, Dorset BH19 3AI
Telephone Studland (092 944) 251. Open April - October
AA***RAC, Egon Ronay, Signpost, A. Courtenay, Good Hotel Guide, Family Holiday Guide, Children Welcome.

Many things go towards the unique atmosphere of this small, elegant, charming and very personal hotel—a Victorian house, most decoratively revived and carefully restored, abounding with flowers, paintings, colour and an interesting collection of objets d'art. A sense of the theatrical, backed up by cleanliness, really good food and masses of hot water, make this an ideal establishment in which to relax and unwind from the stresses of modern living.



The Clifton Hotel

Nairn, Scotland
(0667) 53119

J. Gordon Macintyre

PARSONS GREEN REPRODUCTIONS LTD.

147 Lower Richmond Road
Putney, London SW15
Telephone 01-788 3616

Executive model, Sale price £261.



Sale 6th-21st July

A Filing Cabinet from our range of yew and mahogany furniture
Illustrated Price List on Request

POLRAEN COUNTRY HOUSE HOTEL
SANDPLACE, LOOE
CORNWALL PL13 1PJ
Telephone: Looe 3956



PETER & JOYCE ALLCROFT

request the pleasure of your company at their 18th century former Coaching Inn, situated in a peaceful valley, 2 miles from Looe. Excellent cuisine, using locally grown vegetables, & locally made bread

Licensed bar
ENJOY A CORNISH SUMMER HOLIDAY
Reductions for Children

We also take mid-week bookings
Bed, Breakfast & Evening Meal
Write or telephone for a brochure
Your comfort is our speciality



INDEPENDENT SMALL HOTELS Farms, Inns and Restaurants.

Most are attractive Country Houses in private grounds; others are central to historic towns like Bath and Rye. You can choose a peaceful Farm, a friendly Inn or the quiet comfort of a small Hotel. All offer exceptional value and in every case the proprietor will be your host. Special P.L.A. terms and free insurance are provided. For a full-colour

Brochure & Voucher please send £1

to P.L.A. Hanley Castle, Worcs, England.

ANCESTORS

WE TRACE THEM

The Top People's
Genealogists now
at your service.



Burke's Peerage

Contact The Lord Teviot:
Burke's Peerage Research Ltd
Dept 12, 1 Hay Hill
London W1X 7LF
Tel: 01-409 1583
& P.O. Box 618
Washington DC 20044, U.S.A.



GRAND HOTEL KRONENHOF PONTRESINA

Graubünden/Switzerland

In- and outdoor
swimming pools,
tennis courts,
massage, hairdresser,
sun-pavilion,
open air lunch,
bar,
à-la-carte Kronenstübli-Tavern.

**Distinguished
firstclass establishment
with a powerful tradition
in the fine art
of hospitality.**

May we welcome you
this summer?

Famly E. A. Lehmann
Director

CH-7504 Pontresina
Tel. 0104182-66 333
Telex CH 74 488

For the man who has everything

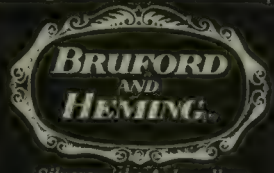
Subject to
availability



A unique drip collar which consists
of a lipped circle of hallmarked
silver in which is a removable
washable felt. It prevents the drip
staining your tablecloth.

Price includes postage, packing and
insurance anywhere.

Our brochures including other
interesting items will be sent on request.



Silversmiths & Jewellers
28 CONDUIT ST. LONDON W1R 9TA
01-629 4289 01-499 7644

TRICKER'S SHOE SALE

June 25 July 7

Open All Day Saturdays
Genuine Reductions
and many styles available.
Tricker's, 67 Jermyn Street,
LONDON S.W.1.

BRIEFING

Whether you are offering Fine
Art, Superb Cuisine, Unusual
Gifts, or Luxury Hotels, **Briefing**
will reach your desired
audience each month.

Telephone:
ANDRÉE CACKETT
on 01-278 2345 ext 31

HELP FUND A CURE NOW!

**LEUKAEMIA
RESEARCH FUND**
43 Great Ormond Street
London WC1 01-405 0101

BRIEFING

RESTAURANTS ALEX FINER



A QUIET REVOLUTION has been under way in the kitchens of some leading London hotel restaurants. The position of head chef, once the preserve of the French, is now increasingly likely to be held by a Briton. Brian Turner was one of the first. He was introduced to cookery in his father's transport café in Leeds, and he has succeeded in gaining for the **Capital Hotel** one of the few Michelin rosettes awarded to London establishments. Now 37, he has been head chef there since 1976. His food is classically French with some perfectly executed fish starters such as *mousseline de coquilles St Jacques* and *salade de pêcheurs tiède*. The house speciality for two is *carré d'agneau persillé aux herbes de Provence*. It arrived pink, as ordered, with its crisp coating of herbs and a side-plate of vegetables. Desserts proved equally enticing and coffee was served with *petits fours* which included thin, curled almond biscuits.

The new décor by Nina Campbell also deserves special mention—a colour scheme of pinks and browns, heavy linen curtains, hand-engraved mirrors, painted wall panels with a floral motif, soft star lights in the ceiling, two handsome chandeliers, Limoges china and a bowl of flowers on each table. With just 30 covers, the room could hardly appear less like a hotel dining room. While you can drink acceptably for £10, there are some classic clarets among a magnificent list of 300 wines. My meal approached the £50-for-two barrier (without wine); the £14.50 set menu provides a less extravagant means of sampling cuisine and décor.

Yorkshire-born Michael Quinn became the first English head chef in the history of **The Ritz** in 1982 at the age of 35. The opulent dining room is modelled on a Louis XVI room at the Palace of Versailles but a traditional bill of fare includes such conventional items as potted shrimps (£4.50), Dover sole (£10.95) and mixed grill (£12.50). The more ambitious diner will explore the menu to find at similar prices such unusual dishes as wild mushroom soup with cream and caviar, terrine of veal sweetbreads with crayfish sauce and main courses served with sauces such as orange and lemon sabayon, lobster and saffron or artichoke and watercress. There is a flexible choice of lunchtime set menu at £10.50, £13 and £16. The £21.50 set menu dinner is billed as a surprise but the *maitre d'* will reveal all if you insist.

A recent innovation is cabaret and from July 16 Steve Ross of New York's Algonquin Hotel will appear twice nightly five times a week for a limited season. A light menu is planned for the second set which non-diners can also attend for a cover charge plus drinks.

The most thoroughly British of hotel restaurants is, most contrarily, under the control of a Swiss chef. While Anton Mosimann offers an *haute cuisine* repertoire in The Terrace, his strength at **The Dorchester Grill Room** is fresh home produce billed as The Best of British cooking, served beneath chandeliers, tapestries and a carved relief ceiling in a room reminiscent of a medieval banquet hall. There are daily regional special dishes at lunch and at dinner roast sirloin of Angus beef at £9.80 is wheeled in on a suitably grand trolley. Wherever you look, silver-domed trolleys are on the move around the room, bearing bread, smoked salmon, salad and some magnificent English cheeses. Rice pudding and sherry trifle are among the desserts, on yet another trolley, and savouries are also available, first invented, I discover, to cleanse the palate after the sweet course so as not to spoil the port. All of which can prove expensive. The economical way to dine is off the three-course set menu for £14.20 which at lunch includes a small carafe of wine.

□ **The Capital Hotel**, 22 Basil St, SW3 (589 5171). Daily 12.30-2pm, 6.30-10.15pm (Sun from 7pm). CC All. □ **The Ritz**, Piccadilly, W1 (493 8181). Daily 12.30-2.30pm, 6.30-10.30pm. CC All. □ **The Dorchester Grill Room**, Park Lane, W1 (629 8888). Daily 12.30-3pm, 6.30-11pm. CC All.

GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Beau Rivage

248 Belsize Rd, NW6 (328 9992). Mon-Fri noon-3pm, Tues-Sun 6.30-11pm.

Some of the best fish dishes in London can be found in this small, sparsely decorated establishment. Huge portions & friendly service. cc AmEx, Bc ££

Berkeley Hotel

Wilton Pl, SW1 (235 6000). Sun-Fri 12.30-2.30pm, 7.30-11.30pm.

Smart venue for good value lunch at £10 with startling mauve décor. cc A, AmEx, Bc ££

Bombay Palace

50 Connaught St, W2 (723 8855). Daily noon-3pm, 6-11.30pm.

North-west Indian Punjabi dishes & a separate cocktail lounge lie beyond the canopied entrance. Daily buffet lunch for £7.95. cc All ££

Café des Amis du Vin

11 Hanover Pl, WC2 (379 3444). Mon-Sat noon-3pm, 6pm-midnight.

French bustle in a brasserie that knows its wine & cheeses well. Some tables for two are annoyingly close but the Salon des Amis upstairs confers greater comfort with a shorter, more expensive menu. cc All ££

Camden Brasserie

216 Camden High St, NW1 (482 2114). Tues-Sun noon-3pm (Sat, Sun until 3.30pm for brunch), 6.30-11.30pm.

Highly recommended because of the charcoal grill & the quality of the fresh ingredients. A short menu in informal surroundings. cc None ££

Caribbean Sunkissed Restaurant

49 Chippenham Rd, W9 (286 3741). Mon-Sat noon-3pm, 6pm-midnight.

You can find callaloo soup, deep-water shark, peas & rice & all the best West Indian vegetables here just off Maida Vale. cc A, Bc £

Connaught Hotel Restaurant

16 Carlos Pl, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat. Elegant surroundings, fine complicated dishes from Michel Bourdin, helpful hints from the sommelier & serried ranks of waiters anxious to please. cc A £££

Dumpling Inn

15a Gerrard St, W1 (437 2567). Mon-Fri noon-2.30pm, 5.30pm-midnight. Sat, Sun noon-11.45pm.

The dumplings certainly are in, pork & beef especially. Excellent Peking duck & toffee apples. Peking cuisine. cc AmEx, Bc, DC ££

Fox & Anchor

115 Charterhouse St, EC1 (253 4838). Mon-Fri 6am-3pm.

Breakfast or lunch at this Smithfield pub/eaterie & you won't need dinner. Huge helpings, excellent value. cc None £

Frère Jacques

38 Long Acre, WC2 (836 7823). Daily 12.30-3pm, 6.30-12.30pm.

A bright, fishy bistro with attractive décor & a choice of daily specials. cc All ££

Gay Hussar

2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm.

Small, lively Hungarian restaurant. Hearty appetites an advantage, as well as a readiness to experiment with such exotic dishes as iced cherry soup & stuffed cabbage with dumplings. cc None ££

The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm. Sat from 6.45pm.

Three & four-course set menus which change monthly & offer a promising example of how prices can be kept down by limiting choice.

Spacious with modern décor. cc AmEx ££

Hilton Roof Restaurant

Park Lane, W1 (493 8000). Mon-Fri noon-2.45pm, Mon-Sat 7.30pm-1am.

A magnificent help-yourself cold buffet figures on all three set lunch menus, the cheapest of them £10.95 (including wine). An added attraction is the view over London. cc All ££

Interlude de Taballau

7 Bow St, WC2 (379 6473). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The fixed price menu at £17.50 for lunch & £22 for dinner includes half a bottle of wine, delicious canapés to whet your appetite, three-course meal & pâtisserie with coffee. cc All £££

Joe Allen

Exeter St, WC2 (836 0651). Mon-Sat noon-1am, Sun noon until midnight.

A cheapish, fun place to eat, especially late at night. The Caesar salad, ribs liver & onions, carrot cake & pecan pie are all recommended from the American menu chalked on blackboards in this large, crowded basement. cc None £

Koto

75 Parkway, NW1 (482 2036). Mon-Sat 12.30-3pm, 6.30-10.30pm.

Good value Japanese cuisine—& saké—delicately presented. A choice of set meals makes ordering easy for novices. cc All ££

Mirabelle

56 Curzon St, W1 (499 4636). Mon-Sat 1-2.15pm, 7-11pm.

Fine food & an outstanding wine list. Choose the £13.50 set menu if you want an economical way to visit this classy joint. cc All £££

National Theatre Restaurant

South Bank, SE1 (928 2033). Mon-Sat 5.30-11.30pm.

Choice of set menu provides value & a thoroughly relaxed way to start or end an evening at the South Bank. cc All ££

Palookaville

13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30-12.15am.

Jazz restaurant & wine bar with a licence until 1.30am. Lots of style, exotic menu. Don't miss kiwi & passion fruit sorbets. cc All ££

Read's

152 Old Brompton Rd, SW5 (373 2445). Daily 12.30-2.30pm, Mon-Sat 7.30-11pm.

Attentive service & agreeable décor. Caroline Swatland's highly inventive menu has won many admirers. cc All ££

The Restaurant

Dolphin Sq, Chichester St, SW1 (828 3207). Mon-Sat noon-2.30pm, 7-11.30pm.

Dine in Art Deco surroundings overlooking the Dolphin Square swimming pool. Inventive cuisine from the owner of Mon Plaisir. Also a cocktail bar & brasserie menu. cc All ££

Simpson's-in-the-Strand

100 Strand, WC2 (836 9112). Mon-Sat noon-3pm, 6-10pm.

Old England lives on in this celebrated mutton & beef house. Women are still discouraged from eating in the main dining room. cc A, Bc ££

Le Suquet

104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm, Tues-Sun 7.30-11pm.

Indulge yourself in the *plateau de fruits de mer* when your party feels pangs for seafood. Meat is available but fish is the reason to come. cc AmEx £££

Tiger Lee

251 Old Brompton Rd, SW5 (370 2323). Daily 6-11.30pm.

Chinese sea-food specialities include lobster. The yam basket & stuffed trout are also highly recommended in this superior Cantonese establishment. cc AmEx, DC ££

Tourment d'Amour

19 New Row, WC2 (240 5348). Mon-Fri 12.30-2pm, Mon-Sat 6.30-11.30pm.

Former Rank Xerox boardroom butlers have made a great success with this attractive restaurant offering classically French, monthly changing, three-course menus. Splendid, stylish Sunday brunch at £10.95. cc All ££

Tuttons

11 Russell St, WC2 (836 1167). Daily noon-11.30pm.

A handy place to recuperate in Covent Garden. Brasserie food is served in & out of doors. cc All £



A NEW IDEA IN RESTAURANTS THAT MAY SEEM FOREIGN TO YOU: GREAT BRITISH FOOD.

The Bill of Fare at the British Harvest Restaurant may come as a surprise.

For starters, it's written in your mother tongue. That's because we believe British cooking has taken a back seat to that of our cross-channel neighbours for far too long.

Here we serve only the finest these islands have to offer.

Salmon from the rivers of Scotland, best English lamb, and a cheeseboard that owes nothing to the Continent.

All prepared in a simple, traditional way and, naturally, served in distinctly British surroundings. (Even the carpets were specially woven in Britain.)

*British Harvest
Restaurant*

The British Harvest Restaurant is just one of the new ideas you'll find at the re-furnished, re-named London Hilton on Park Lane.

As you'll no doubt discover, it's enough to make any French or Italian chef eat his heart out.

For reservations please telephone 01-493 8000 Ext. 4019.

LONDON HILTON
ON
PARK LANE

THE FIRST NEW HOTEL ON PARK LANE SINCE THE HILTON.

SPORTS CARS FOR HIRE



MORGAN, RANGE ROVER
AND TR7, GOLF G.T.1.

SPORTSHIRE LTD.

Reece Mews, London SW7

01-589 6894/8309

SIR THOMAS LETHBRIDGE

With a team of valuation experts will advise on all aspects of buying and selling works of art.

No Fee Payable

Enquiries and appointments, in strict confidence to:

Sir Thomas Lethbridge, Honeyhead,
Simonsbath, Minehead, Somerset.
Tel: 064-383-348

Office: 6 Arlington Street, St. James's,
London W1A 1RE.
Tel: 01-491 7450, 01-499 6561
Telex: 8814810

GET YOUR BOOK PUBLISHED BY A BRITISH PUBLISHER WITH COUNTRYWIDE DISTRIBUTION FACILITIES

Details from **NEW HORIZON Dept. ILN**
25 Station Road, Bognor Regis,
West Sussex.

IF YOU are considering buying a new or used Audi or VW, please contact the most effective dealer "where service really means service".

WINDRUSH GARAGE, 57 Farnham Road, Slough (North of Junction 6 on M4). Tel. 0753 33914.



WINDRUSH

BOOK PUBLISHER invites **AUTHORS** to send manuscripts for publication on subsidy terms. All categories considered including **POETRY**, and **NEW AUTHORS** are welcome.

MERLIN BOOKS LTD.

East Hill, Braintree, Devon EX33 2LD.
Tel: (0271) 812117.

ANCESTORS TRACED WORLDWIDE

Our free booklet describes, services, fees and portfolio presentation

Ancestral Research Service
8 Meyrick Road, Stafford (IL)
ST17 4DG
England. Tel. 0785-41253 (24 hrs)



Birthday, anniversary coming up? Give someone a memory to last a lifetime - an original, excellently preserved issue of *The Times* (1836-1975), *Punch* (1846-1963), *Edinburgh Gazette* (1793-1968), *Sporting Chronicle* (1881-1976), or *Met.* Office Weather Reports (1907-1939, 1950-1959). Dated the very day, or week they were born. £15.00 each. 0492-31195.

BRIEFING

OUT OF TOWN ANGELA BIRD

ENGLISH VILLAGE SPORTS are being rescued from threatened oblivion by a new society which seeks to re-establish the rules for such games as dwyle flunking (where participants have a beer-soaked mop flung at them), devil-among-the-tailors, shove ha'penny and toad-in-the-hole. The first formal event in the calendar is at Castle Howard on July 8 when teams dressed in period costume, representing 16 village pubs, compete in the northern semi-finals of Gilbey's Games. The 10 games on the card for these "village Olympics" include milk-churn carrying, flying horseshoes, endurance skipping, egg tossing, turnip skittles and frisbee throwing (a sanitized version of the more traditional cow-pat throwing). A marquee houses an exhibition of old playing equipment and some indoor games which spectators are invited to try. Some of the games will be demonstrated at Liverpool's International Garden Festival from July 13 to 19.

□Elegant summer picnics are encouraged for many evening events from Blenheim to Stourhead. Food and equipment (some suggestions on page 94) need to be carefully streamlined as they may have to be carried some distance from a car park to that ideal corner of the grounds. The Edwardian extravaganza at Dunham Massey on July 13 and 14 and fireworks evenings at Claremont from July 12 to 15 provide wonderful opportunities to dress up as well, which seem to impose an old-fashioned courtliness on those taking part.

EVENTS

July 4-7. **Henley Festival.** Orchestral concerts given on a floating stage on the Thames; marionette shows on a barge, madrigals in a punt & other events. Festival office, Henley-on-Thames, Oxon (0491 575834, cc).

July 5-8, 9am-8.30pm. **Festival of Flowers.** More than 250 different floral arrangements by members of the Wessex Flower Arrangement Association. Salisbury Cathedral, Salisbury, Wilts. Thurs-Sat £1.50, OAPs & children £1, Sun voluntary donations. Proceeds to cathedral preservation fund.

July 7, 8pm. **Gala heritage concert.** The Academy of St Martin-in-the-Fields, director Iona Brown, celebrate their 25th anniversary playing Handel, Bach & Vivaldi in the baroque Long Library. Picnics welcomed from 6pm. Blenheim Palace, Woodstock, Oxon. Box office, PO Box 1, St Alban's, Herts (56 37799, cc). £9.70-£20 includes reception & private view of the palace; buffet supper £11, picnic hamper £9.50 per person (order in advance).

July 7, 8pm. **Open-air concert.** The Philharmonia Orchestra play light classical music including Tchaikovsky's 1812 Overture with a firework finale & the 25-pounder guns of the Royal Artillery. Grounds open for picnics from 4pm, pre-concert music from 5pm. Leeds Castle, nr Maidstone, Kent (0622 65400). £7 for a seat, £5 seated on ground, OAPs & children £5.50 & £3.50.

July 7, 8. **Thamesmead Festival of Human Power.** International competitions for different types of land, water & air vehicles—road vehicles attempt to beat 65mph, water craft to beat 13½mph. Thamesmead, nr Woolwich, Kent. Sat 6.30am-6pm, Sun 6.30am-5.30pm.

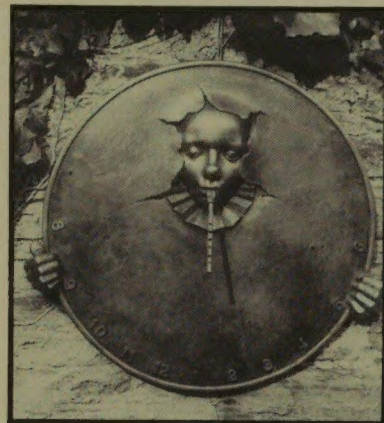
July 7-22. **Cheltenham International Festival.** 50th anniversary celebrations of the deaths of Holst, Delius & Elgar. Festival office, Town Hall, Cheltenham, Glos (0242 23690).

July 8, 10.30am. **Gilbey's Village Sports Challenge** semi-finals (see introduction). Castle Howard, nr York. Grounds only £1.40, OAPs £1.20, children 70p; house and garden £2.40, £2.20 & £1.20.

July 12-15, 7.30pm. **Fireworks display.** Musicians, singers, strolling players & picnics in Claremont's dramatically landscaped grounds. Dress in 18th-century, Victorian or Edwardian costume & dance under the cedar trees before darkness falls. Claremont Garden, Esher, Surrey. Tickets £3 from National Trust, Polesden Lacey, Dorking, Surrey (31 57223).

July 12-Oct 28. **International dolls' house exhibition.** 100 houses dating from the 18th century to the present. Longleat House, nr Warminster, Wilts. Daily 10am-6pm. £1.80, OAPs £1.20, children 70p includes admission to house.

July 13, 14, 6.15pm. **Music by Moonlight.** Sections of either the English Northern Philharmonia (Fri) or the Northern Sinfonia (Sat) play in different parts of the grounds in the early evening; interval for picnics at 7.45pm, concert in the Abbey pre-



Clown sundial by André Wallace: at High Wall, near Oxford (see Gardens).

cincts 9.15pm, followed by a firework display. £7, supper available at £4.75. Fountains Abbey, nr Ripon, N Yorks (076586 601, cc).

July 13, 14, 8pm. **Edwardian Extravaganza.** Dress up, bring picnics & join the brass band, clowns, pierrots, jugglers; croquet on the lawn, dancing to the Palm Court Orchestra, firework display (see introduction). Dunham Massey Hall, Altrincham, Cheshire (061-941 1025). £3.50, children £2.50.

July 13-29. **Cambridge Festival.** King's College Choir perform Monteverdi Vespers in the chapel; recitals by Cécile Ousset, Carlos Bonell, the Brodsky Quartet, Cleo Laine & John Dankworth. Box office, Central Library, Lion Yard, Cambridge (0223 357851, cc).

July 14, 15, 10am. **Steam engine rally.** Some 50 engines display timber sawing & loading, threshing, ploughing & chaff-cutting. Weeting, Brandon, Suffolk. £1.50, children free.

July 20-22, 10am. **Netley Marsh Steam Engine Rally.** Traction engines, fairground organs, vintage cars & displays by motorcyclists & sheepdogs. Netley Marsh, nr Southampton, Hants £2, OAPs, children & disabled £1 (disabled free on Fri).

July 20-28. **King's Lynn Festival.** Concerts, lectures & exhibitions, many with a Venetian theme; children's events, films, gala edition of *Face the Music*; July 28, 10pm, Chinese lantern procession through the Market Place, Festival office, Fermoy Centre, King St, King's Lynn, Norfolk (0553 3578, cc).

July 21, 22, 9.30am. **Holkham Country Fair.** Displays of falconry, sporting Gundogs, police dogs, Napoleonic military drill, free-fall parachuting & hot-air balloons; music from the Band of the Coldstream Guards & the Gurkhas; opportunities to try target golf, fly-casting or a ride in a helicopter. Holkham Park, Wells-next-the-Sea, Norfolk. £2, OAPs & children £1, car parking £1.

July 22, 11am. **Village Festival.** Stallholders dress in 18th-century costume to create the atmosphere of a traditional village fête in the picturesque village on the Beaulieu River where Nelson's ships were built. Bucklers Hard, nr Beaulieu, Hants. £1.50, children £1.

July 25, 10am. **Sandringham Flower Show.** Flowers, fruit, vegetables & produce; a prize for the best-kept Sandringham Estate cottage in each parish air & band displays, honey show, fur & feather show. Sandringham Park, nr King's Lynn, Norfolk. £1, children 50p.

July 26-28, 9.30am. **Country Landowners' Association Game Fair.** Displays & exhibitions of guns, dogs, fishing & other rural pursuits. Broadlands, nr Romsey, Hants. Thurs, Fri £5, Sat £4, children free, includes admission to Lord Mountbatten's former home.

July 26-29, 8pm. **Ballet by the lake.** London City Ballet perform *Swan Lake* on a lakeside stage in Stourhead's magnificent garden. Grounds open from 6.30pm for picnics. Stourhead, Stourton, nr Warminster, Wilts. £6, children £3; £5 & £3 for tickets booked in advance from Mr R. Smith, The Small House, Zeals, nr Warminster, Wilts (0747 840272).

July 27, 28, 1.45pm. **Metropolitan Police Horse Show & Tournament.** Amazing feats performed by horses, dogs & riders. Last year horses jumped in pairs, side-by-side, while their riders turned a skipping rope for them to step over; officers managed to spear a 1cm wooden peg with a 12 foot lance while riding at full gallop. Imber Court, East Molesey, Surrey. 70p-£3, children half-price.

July 28-Aug 12. **Buxton Festival.** Operatic productions under the theme of "The Greek Revival" (see p88); concerts, talks, exhibitions, jazz, folk & humour. Festival Office, Opera House, Buxton, Derbys (0298 71010, cc 0298 78939).

July 31-Aug 15. **Harrogate Festival.** Russian & British composers, newly commissioned work from Roger Steptoe, John McCabe & Jonathan Harvey, performances by the Moscow Virtuosi & the Academy of St Martin-in-the-Fields. Box office, Royal Baths, Harrogate, N Yorks (0423 65757, cc).

GARDENS

High Wall. Garden laid out in 1912 by Harold Peto. More than 2½ acres of terraces, lawns & slopes with trees, stream & a garden temple. A **New View in the Garden**, exhibition of garden "furniture" from sculpture to deckchairs. Pullen's Lane, Headington, Oxford. July 12-Aug 4 daily 11am-7pm. £1, OAPs & children 50p.

Mannington Hall. Roses, scented garden, lake, woods & 19th-century follies. June 30-July 1, Rose Festival. New heritage rose garden—walled gardens with roses of different historical periods. Nr Saxthorpe, Norfolk. Wed-Fri 11am-8pm, Sun 2-5pm. 80p, OAPs 60p, accompanied children free.

Riverhill House. Shrubs, roses & mature trees. Nr Sevenoaks, Kent. Sun, Mon noon-6pm. 75p, children 30p. July 15-Aug 5, **Smithfield to Sevenoaks.** Portraits, rare books & family treasures spanning 450 years of Christian heritage since the death of John Rogers, ancestor of the present family, martyred at Smithfield in 1555. Daily 2-5.30pm. £2.25 including catalogue & admission to garden, no children admitted to exhibition.

Stone House Cottage Garden. Herbaceous plants, rare wall shrubs & climbers in a walled garden; plants for sale. Nr Kidderminster, Hereford & Worcester. Wed-Sat & July 15, 10am-6pm. Sun 50p, OAPs 25p, other days voluntary contributions.

ROYALTY

July 3. **The Queen & the Duke of Edinburgh** attend a service of installation of the Knights of the Thistle. St Giles's Cathedral, Edinburgh.

July 3. **The Queen** visits an exhibition to mark the centenary of the Royal Scottish Geographical Society. Randolph Crescent, Edinburgh.

July 6. **The Queen** visits the Fairmile Nursing Home to mark the 50th anniversary of the death of Marie Curie. Edinburgh.

July 20. **The Prince of Wales**, President the Prince's Trust, visits the Prince's Trust Camp 1984. Badbury Rings, nr Wimborne, Dorset.

POWER & BEAUTY.

Here, at last, is a sports car that can perform as well as it looks. The new Nissan Silvia Turbo ZX.

The flowing lines and superb styling detail are the artistic work of the Nissan design team charged with producing the definitive sports car for power and beauty.

It's also beautiful to drive. You can opt for the silky smooth five speed gearbox or the automatic with electronic overdrive. Either way you'll find the Silvia ZX gentle around town but with more acceleration than a Porsche 924 should you need it, and a top speed of 130 mph.

Precise rack and pinion steering with the option of power assistance, a suspension system developed from rallying and ultra low profile tyres ensure that the power is matched by perfect handling. And the Silvia ZX has the comfort and interior features you expect in cars costing much more.

You're cosseted in luxurious seating and wrapped in stereo sound by the four speaker digital, multiplex cassette/radio system with a special seek and scan facility. Everything in fact, for your comfort leaving you to enjoy driving a beautiful sports car with space for four people and their luggage. Test drive one at your Nissan/Datsun dealer now.

Even the price is beautiful at £8,994.*



THE NEW NISSAN SILVIA TURBO ZX.



*PRICE EXCLUDES DELIVERY CHARGES, NUMBER PLATES AND ROAD FUND LICENCE. POWER STEERING AND AUTOMATIC TRANSMISSION EXTRA.



LOW TAR As defined by H.M. Government

DANGER: Government Health WARNING:

CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH